

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF TRANSLATION AND INTERPRETATION**  
**TRANSLATION STUDIES MASTER'S PROGRAM**

**TRANSLATION SHIFTS IN AUDIOVISUAL TRANSLATION: A  
DESCRIPTIVE STUDY ON THE ANIMATED FILM *THE CROODS* FROM  
ENGLISH TO TURKISH**

**Master's Thesis**

**İbrahim Övünç UYGAR**

**Ankara-2022**



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**Prof. Dr. Berrin AKSOY**

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## ÖZ

UYGAR, İbrahim Övünç. Görsel İşitsel Çeviride Çeviri Kaymaları: Animasyon Filmi Crood'lar üzerine İngilizceden Türkçeye Betimleyici Çalışma, Yüksek Lisans Tezi, Ankara, 2022.

Animasyon filmleri, sinema kadar köklü bir geçmişe sahip olduğu için kendimizi bildiğimizden beri hayatımızdadır. Görünüşe göre de yediden yetmişe geniş bir seyirci kitlesine hitap etmeye devam edecek olan animasyon filmleri; ahlaki değerleri, kişiselleştirmeleri, iyi ve kötü arasındaki keskin ayrımı, duygu seli, senaryoları değişse de çeviri kuramları çerçevesinde verileriyle incelenmeyi beklemektedir. Sinemanın kendisi gibi çeviri kaymaları da günümüze kadar varlığını sürdürmeyi başaran derin köklere sahip bir teoridir. Bu çalışmada, Netflix bünyesindeki animasyon filmi olan Crood'lar (2013), görsel işitsel çeviri türlerinin alt kategorileri olan alt yazı ve dublaj çevirileri ile birlikte rastgele seçilen 100 örnek üzerinden bu derin köklü çeviri kaymalarıyla harmanlanarak çeviri kuramları çerçevesinde incelenmiştir. Bu süreç boyunca dublaj ve alt yazı da Netflix'in küreselleşmesi çerçevesinde incelenmiş ve sürecin yararı için analiz edilmiştir. Görsel işitsel materyallerde ne tür kaymaların bulunduğu, hangisinin baskın olduğu, modlar arasında değişim olup olmadığı, hangi AVT alt kategorisinin daha eşdeğer olduğu ve standartların bu duruma etkisi araştırılmıştır. Bu çalışmada, çeviri çalışmaları Vinay & Darbelnet'in çeviri stratejileri bağlamında farklı bir AVT çerçevesinde yeniden diriltilmeye çalışılmıştır. AVT metinlerindeki dilbilimsel yapılar ve animasyon filmleri bu ölçüde göz ardı edilemez bir yapı taşdır. Araştırmanın sonucunda dublaj çevirisinde 9 tür çeviri stratejisine rastlanırken bu sayı alt yazı çevirisinde 8 strateji olmuştur. Dublaj çevirisi için baskın strateji %46,23 oran ile dönüştürme olurken, alt yazı çevirisinde %37,11 oran ile birebir çeviri stratejisi olmuştur. Bu bağlamda, eş değerlik hususunda alt yazı çevirisinin daha kaynak metin odaklı olduğu, dublaj çevirisinin daha hedef metin odaklı olduğu tespit edilmiştir.

**Anahtar Sözcükler:** Çeviri kaymaları, görsel işitsel çeviri, animasyon, Crood'lar

## ABSTRACT

UYGAR, İbrahim Övünç. Translation Shifts in Audiovisual Translation: A Descriptive Study on the Animated Adventure Comedy Film the Croods from English to Turkish, Master's Thesis, Ankara, 2022.

Animated movies have been in our lives for as long as we remember since it is as old as the cinema itself. And as it appears, it will continue to enjoy such a vast audience from children to even adults. Although the adopted moral values, personifications, the usual naive distinction between good and bad, a rush of emotions, plot of the animated movies change from one to another, all their data avail themselves to be analyzed in terms of translation theories. Like cinema, the translation shift is a deep-rooted theory too since it has managed to maintain validity until today. In this study, the animated film in Netflix, The Croods (2013) is examined randomly under 100 chosen sentences within the framework of translation shifts in translations of subtitle and dubbing AVT sub-modes. During this process, dubbing and subtitling process are analyzed within the light of globalization of Netflix and insights about limitations of dubbing and subtitling are discussed for the sake of process. Type of shifts in AVT materials, the dominant category between them, changes between sub-modes and which category is more equivalent with the impact of standards of AVT is analyzed throughout the research. In this research, TS are attempted to be revived and analyzed with the translation procedures of Vinay & Darbelnet within the framework of a different setting AVT. The linguistic component of AVT are building stones which can not be disregarded. . As a result, there are 9 translation procedures in the dubbing translation while 8 procedures are found in the subtitle translation. The dominant translation procedure for the dubbing is modulation with 46,23%, while the literal translation with 37,11% for subtitle translation. In this context, it is found that the subtitle translation is more ST oriented regarding equivalence as dubbing translation is more TT oriented.

**Keywords:** Shifts, procedure, audiovisual translation, animation, the Croods

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## TABLE OF CONTENTS

<b>ÖZ</b> .....	<b>i</b>
<b>ABSTRACT</b> .....	<b>ii</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>iii</b>
<b>TABLE OF CONTENTS</b> .....	<b>iv</b>
<b>INDEX OF TABLES</b> .....	<b>vii</b>
<b>INDEX OF FIGURES</b> .....	<b>viii</b>
<b>INDEX OF SYMBOLS AND ABBREVIATIONS</b> .....	<b>ix</b>
<b>INTRODUCTION</b> .....	<b>1</b>
<b>CHAPTER 1: LITERATURE REVIEW</b> .....	<b>5</b>
<b>1.1 Audiovisual Translation</b> .....	<b>7</b>
1.1.1. Audiovisual translation in Turkey.....	9
<b>1.2 Classification of AVT Modes</b> .....	<b>11</b>
1.2.1. Subtitling .....	11
1.2.2. Categorization of subtitles.....	13
1.2.2.1.Linguistic parameters .....	13
1.2.2.2.Technical parameters.....	18
1.2.3. Dubbing.....	18
<b>CHAPTER 2: THEORETICAL BACKGROUND</b> .....	<b>20</b>
<b>2.1 Translation Shift</b> .....	<b>20</b>
<b>2.2 Jean Darbelnet &amp; Jean-Paul Vinay’s Translation Procedures</b> .....	<b>20</b>
2.2.1. Borrowing .....	21

2.2.2. Calque .....	21
2.2.3. Literal translation .....	22
2.2.4. Transposition.....	22
2.2.5. Modulation .....	23
2.2.6. Equivalence .....	24
2.2.7. Adaptation .....	24
2.2.8. Supplementary methods .....	24
2.2.8.1. Amplification and economy .....	24
2.2.8.2. Compensation and gain, loss .....	25
2.2.8.3. Explication .....	25
2.2.8.4. Generalization .....	26
<b>2.3 Catford and Translation Shifts .....</b>	<b>26</b>
<b>2.4 Netflix .....</b>	<b>29</b>
2.4.1 Netflix recommender innovation .....	29
2.4.2 Postmodern marketing and Netflix .....	29
2.4.3 Postmodernism and Netflix.....	30
<b>2.5 Globalization.....</b>	<b>31</b>
2.5.1 Global marketing strategy .....	31
2.5.2 Netflix’s local advertising strategy for Turkey .....	32
2.5.3 Netflix and subtitling, dubbing processes .....	33
<b>CHAPTER 3: ANALYSIS.....</b>	<b>34</b>
<b>3.1. About the Croods .....</b>	<b>34</b>

<b>3.2. Presentation .....</b>	<b>35</b>
<b>3.3. Specification of Vinay &amp; Darbelnet’s Translation Shifts .....</b>	<b>35</b>
3.3.1. Borrowing .....	35
3.3.2. Calque .....	35
3.3.3. Literal translation .....	36
3.3.4. Transposition.....	38
3.3.5. Modulation .....	39
3.3.6. Equivalence .....	41
3.3.7. Adaptation .....	42
3.3.8. Economy .....	42
3.3.9. Explicitation .....	44
<b>CHAPTER 4: RESULTS AND DISCUSSION .....</b>	<b>45</b>
<b>4.1 Data on Procedures Applied in Subtitle and Dubbing Translations.....</b>	<b>45</b>
<b>4.2 Discussion.....</b>	<b>50</b>
<b>CONCLUSION AND SUGGESTIONS .....</b>	<b>56</b>
<b>BIBLIOGRAPHY .....</b>	<b>61</b>
<b>TURNITIN REPORT .....</b>	<b>65</b>
<b>RESUME.....</b>	<b>71</b>

## INDEX OF TABLES

<b>Table 1. Linguistic parameters by Cintas and Rymael.....</b>	<b>13</b>
<b>Table 2. Format comparison of SDH and CC. ....</b>	<b>15</b>
<b>Table 3. Modulation sub-types.....</b>	<b>23</b>
<b>Table 4. Examples of equivalence .....</b>	<b>24</b>
<b>Table 5. Analysis of TS in translations of The Croods .....</b>	<b>46</b>



## INDEX OF FIGURES

<b>Figure 1. Categorization of subtitles – Netflix update counts figure.....</b>	<b>13</b>
<b>Figure 2. Translation shift procedures and subcategories of Vinay&amp;Darbelnet (1995) .....</b>	<b>26</b>
<b>Figure 3. Catford's Translation Shifts .....</b>	<b>28</b>
<b>Figure 4. Data on procedures applied in dubbing translation .....</b>	<b>47</b>
<b>Figure 5. Data on procedures applied in subtitle translation.....</b>	<b>48</b>
<b>Figure 6. Data on procedures in oblique translation methods per dubbing... </b>	<b>49</b>
<b>Figure 7. Data on procedures in oblique translation methods per subtitle ....</b>	<b>49</b>
<b>Figure 8. Data on comparison of results per modes.....</b>	<b>51</b>

## INDEX OF SYMBOLS AND ABBREVIATIONS

**AVT: Audiovisual Translation**

**CPS: Character Per Second**

**SL: Source Language**

**ST: Source Text**

**RSE: Reading speed**

**TL: Target Language**

**TT: Target Text**

**TS: Translation Shifts**

**WPM: Word Per Minute**

## INTRODUCTION

Animated movies have been in our lives for as long as we remember since it is as old as the cinema itself. And as it appears, it will continue to enjoy such a vast audience from children to even adults. Although the adopted moral values, personifications, the usual naive distinction between good and bad, a rush of emotions, plot of the animated movies change from one to another, all their data avail themselves to be analyzed in terms of translation theories. Thanks to developing movie industry, translations of audiovisual materials gained importance over the years and subtitling practice, "a translation practice that consists of presenting a written text, generally on the lower part of the screen" (Diaz-Cintas and Remael 2007, p. 8) and dubbing practice, "technical exercise which consciously erases the original dialogue exchanges recorded (Diaz-Cintas 2008, p. 129)" are the milestones for making this possible but Audiovisual Translation is still an infant area which is not fully recognized since it is a field susceptible to change. There is no denying that globalization led by platforms such as Netflix, Amazon, Disney has led to circulation throughout the world. In the light of these developments, translation studies represent scientific evaluations, and researches conducted are not at the expected level since there is no research conducted regarding translation shifts in the audiovisual translation field to study subtitled and dubbed works. This study tries to give insight into translation shifts within the scope of AVT processes of dubbing and subtitling separately by analyzing shifts in both categories and trying to find out the most dominant sub-category. Apart from the descriptive study of translation shifts and AVT, this study will also,

- offer the translation processes of dubbing and subtitling
- give insight about guidelines about dubbing and subtitling
- consider the limitations of dubbing and subtitling
- specify whether translations are source-oriented or target oriented
- give insight into the translation policy of Netflix in subtitling and dubbing.

## Subject of the Thesis

In this research, one of the most watched animation movies in November, 2021 from Netflix, Crood's (2013) are to be analyzed within the framework of subtitling. Dubbing standards and translation shifts in different fields of audiovisual translations are to be evaluated according to related theories of Vinay & Darbelnet, and checked if these shifts could change from one field to another though they have different limitations. The subtitling and dubbing process of animated movies are to be explained with the theoretical background. The main purpose of this research is to find out how visible shifts in dubbing and subbing contradict the equivalence of translation and as a result, it will demonstrate in which sub AVT (audiovisual translation) category, there are more shifts and which category offers more source-oriented or target-oriented translation. Also, the impacts of these shifts are to be discussed.

## Purpose of the Thesis

The main purpose of this thesis is to analyze mentioned Netflix animated movie and its Turkish translations in subtitling and dubbing categories to observe the inevitable linguistic changes during the translation process. Therefore, this study first and foremost aims at specifying the category shifts in audiovisual subcategories and comparing them to find the most dominant translation shift category and which AVT mode includes more translation shifts by focusing on Vinay & Darbelnet's theories. Thanks to this study, the debate on the perfection of dubbing or subtitling could be answered in the light of translation equivalence and consequently, the most target and source-oriented sub-modes in terms of translation shifts could be determined.

## Research Questions

As mentioned earlier, audiovisual translation is a new and an infant field. Technological developments, on the other hand, contributes to the development of the field and gradually expand its scope. Although the number of studies on audiovisual translation has increased, it can clearly be seen that they are not enough to discuss AVT from many aspects. Consequently, when these studies are examined, it is seen that the shifts, which is the subject that has been studied and researched in many other

types of translation, and the translation procedures performed when these shifts occur were not examined in the field of AVT. In order to feel this gap and analyze the shifts encountered in AVT, this thesis first seeks to answer the general question:

- 1) What type of shifts occurs in audiovisual materials?

However, this thesis asks the following question in order to discuss which shifts are encountered mostly in AVT and the reasons behind them:

- 2) What type of shifts dominantly occurs in audiovisual materials? What could be the driving force behind these shifts?

Another issue that the thesis focuses on is whether the aforementioned shifts will show similarities or differences in different AVT species. For this purpose, the thesis focuses on two main modes of AVT, subtitling and dubbing, and compares these two main modes within the framework of shifts:

- 3) Do shifts in audiovisual materials change between sub-modes as subtitling and dubbing?

This thesis also tries to shed light on the issue of focus in two main modes by making use of translation shifts:

- 4) Which sub-mode of audiovisual translation reflects more equivalent translation considering translation shifts?

However, there are different constraints in different modes, but it is unclear whether these constraints lead to translational shifts. In this context, another question to be answered is the following:

- 5) Do the standards of subtitling and dubbing affect translation shift?

### Limitations

This research only examines translation shifts in the abovementioned animation movie as *Croods* regarding Vinay & Darbelnet's theories. It is also limited with the translations from professional-subtitlers and dubbing translators as well as reading speed limit and lip sync in AVT sub-modes subtitling and dubbing. Subtitles are only shown for a short time and it is vital for viewers to read subtitles during given time. In this regard, reading speed is the appropriate speed at which viewers read subtitles on the screen. And it can be measured in two ways: the rate of characters per

second (CPS) and words per minute (WPM). Though this reading speed rate changes from one client to another, Netflix's standards are 17 CPS for adult programs and 13 CPS for children's programs. Translators must obey the compulsory rule of reading speed, which might affect the translation when analyzed in the framework of category shifts. The limitation in AVT sub-mode dubbing is inevitable lip-sync since it is vital for voice actors to fit the target text into the mouth movements and for this purpose, translators playing with target text could go beyond translation and be rewriters, which might affect the translation shifts in this regard.

### Method and Research Design

In this research, the method applied in order to enlighten the process and design, collect, analyze and interpret translation shifts is a descriptive research method with qualitative and quantitative research process via ratio-level measurement. According to Neuman, the descriptive research method presents a picture of specific details of a situation (Neuman, 2014, p. 38). In this case, I will try to present a picture of the AVT translation process with the theory aforementioned regarding qualitative and quantitative research processes. Main loss and gains are to be analyzed through qualitative data regarding Vinay & Darbelnet's translation shift theory.

Qualitative data come in a vast array of forms: photos, maps, open-ended interviews, observations, documents, and so forth (Neuman, 2014, p. 51). In this research, qualitative data come from the analysis of written texts of dubbing translation and subtitles of *The Croods* (2013). Dubbing translation of the aforementioned movies belong to Gülseren Bayındır from "Vipsaş Stüdyoları" while subtitles are translated by İsmail Şahin working for Netflix vendors. During the analysis process, steps conducted are as follows: Phrases in the source text and target text are to be found and shifts are to be identified, analyzed, and described with the combination of qualitative and quantitative methods from 100 chosen examples. These 100 examples are chosen randomly to avoid any issues regarding reliability and classified under the procedures put forth by Vinay and Darbelnet.

## CHAPTER 1: LITERATURE REVIEW

The rapid development of technology has increased the popularity of the Internet. According to research conducted by Cisco (2017, Whitepaper), by the end of 2022, it is inevitable that the Internet video traffic would correspond to 80%. Thanks to such an increase, the use of audiovisual translations on various video platforms has become widespread. Although audiovisual translation is the most popular translation type in our daily lives regarding these findings, researches about this field are limited when compared.

In this literature review, theses that can shed light on my research on subtitle and dubbing translation in the framework of audiovisual translation, are addressed and analyzed. Since there are no prior researches concerning translation shifts and audiovisual translation, related researches are discussed.

Lindberg (2011)'s thesis title is "A thesis on subtitling within the medical genre". Regarding the title of the thesis, it can be said that this topic is very comprehensive. Although the subject of the thesis is very broad with the subtitle in the field of medicine, House M.D. is studied between English-Danish. As the main subject of his thesis, House M.D. and how the subtitles norms and subtitle instructions are addressed in two sub-titles. While the analysis and findings are relatively little, important and detailed information about the subtitle is presented and solutions are found for specific problems.

Owais (2011)'s thesis title is "The Subtitling and Dubbing of Troy: A Comparative Study". She compares the subtitle and dubbing translations of the film Troy between English and Arabic languages. Although limited information about subtitles and dubbing is provided, the concept of equivalence is emphasized. As a result of the analyzes, the hypothesis that the dubbing contains more accurate translation than the subtitle is tried to be refuted and the subtitle translation of the Troy film is found more accurate than the dubbing translation.

Güneş (2015)'s thesis title is "The examination of Turkish subtitled French movies in the context of translational equivalence." In his thesis, he examines the translations of movies such as Taxi 4, Amelie, Angel-A between French and English languages within the scope of equivalence. In addition, he touches upon the language

transfers in cinemas in European countries, news programs, and bulletins where subtitles are widely used. Additional information about French cinema is given.

The research conducted by Yıldırım (2018) is entitled "Descriptive Study on Translation of Idioms from English into Turkish". In this study, the idioms in the three most popular sitcom series "How I Met Your Mother, Friends, Two and Half Men" in the USA are examined in the field of Descriptive Translation Studies by Gideon Toury. Theoretical information about idiom is presented and translation of humor is mentioned. As a result of the case study, it is concluded that the most used translation strategy of an idiom is "strategy of similar meaning with different structures" corresponding to 41% while the least used translation strategy of an idiom is "omission" and "borrowing" corresponding to 0,6%.

Boynukara (2019)'s thesis title is "Analysis of the translation errors in the Turkish subtitles of Downton Abbey series in the light of Skopos theory". The cultural and linguistic translation errors in the series are examined, and also the importance of culture in audiovisual translation, problems in the translation are discussed and the solution is sought. Theoretical information about Skopos theory is given and then the series is examined within the framework of the theory.

Sayman (2011)'s thesis title is "The quality of audiovisual translation in Turkey and the course of the production process: An empirical study on the subtitled and the dubbed versions of Will and Grace". In her research, series of Will and Grace are examined and an overview of audiovisual translation research is mentioned. A case study is conducted on the production process on humor at Will & Grace. A questionnaire is presented to the groups.

Scholtes (2016)'s thesis title Translating Humor: A Case Study of the Subtitling and Dubbing of Wordplay in Animated Disney Films. Background information about audiovisual translation and humor is given in the thesis research. In the context of dubbing and subtitling, wordplays are studied in Disney films such as The Sword in the Stone (1963), The Aristocats (1970), The Adventures of Winnie the Pooh (1977), Aladdin (1992), The Lion King (1994), The Hunchback of the Notre Dame (1996), Hercules (1997), The Princess and the Frog (2009), and Winnie the Pooh (2011) As a result of the analysis, it is concluded with data analysis. A case study with data analysis on humor shows that it is an effective and difficult study in this field.

Erdogan (2008)'s thesis title is "Studying the methods and technique related to the subtitle and dubbing in the framework of the translation studies". It can be said without hesitation that it is the most comprehensive one of the thesis examined. She examines the translations of subtitles and dubbing in Skopos Theory, Descriptive Studies, and Culture.

The thesis mentioned above examines subtitling and dubbing in the most comprehensible way. Equivalence is also examined in the framework of dubbing and subtitles. Considering all researches conducted, most of the studies in the field of subtitling and dubbing are done applying Descriptive Study and the process is shed light on the translation theories blending qualitative and quantitative methods.

### **1.1. Audiovisual Translation**

Cinema was born as a kind of entertainment tool produced by trial and error in the late 19th century and started to transform into a certain formal production in the early 20th century, but showed its first major development mainly in the 1920s. This "occupation", which had no specificity in the academic field until that day, began to take on a scientific structure on the search for a certain prestige and academic field by bringing the processes of interest and curiosity into a bond. The most fundamental creative force of cinema, which was built on the basis of photography from the very first stage, was the movement, which is not the sole of objects or images, but the movement created by the images in the imagination of the viewer. In order to transfer these images to the viewers throughout the world, texts must be transferred to everyone, which is a longsome process since texts in cinema are not only the basis of the narrative but also the story of it as well as visual, sound, music tools. Therefore, transferring these factors from one culture to another within the light of text would have crucial importance entailing comprehensive steps and at this point, audiovisual translation comes into play though there were umbrella terms for the AVT beforehand such as "cinema translation, film translation, multimedia translation, screen translation" (Cintas, 2008, p. 12). However, because of their finite scopes, the search for a new term continued till the term AVT has gained recognition.

Audiovisual translation is a thriving type of translation studies that centers on multimedia text as a source, involving not only the linguistic transfer of the sound but also the supplementing of references to the image so that the target text is as intact as

possible from the point of view of the viewers. According to Diaz-Cintas (2007), “AVT refers to the translation of products in which the verbal dimension is supplemented by elements in other media”. Since its position is recognized in TS though it was seen as adaptation by Neves (2005, p. 151), it has been demonstrated that while the AVT co-exists as TS itself, it gained well-deserved value after TS. Although audiovisual translation is an infant and young area that has recently begun to be studied, it constitutes an important part of the translation theory and the theoretical studies have started to increase. It is not possible to make a single constant definition of translation. Since translation is a field of study that shows the development and change over time, this situation is reflected in its definition. Therefore, translation is a vast concept that can be explained in many ways. Etymologically, the Latin word “*translatio*” derives from “*translatum*” which is the perfect passive participle form of “*transferre*”, which means carry across or bring across while “*ferre*” means bring or carry (Lateef-Jan, K., & Levine, S. J., 2017, p.32). In the context of translation studies, “translation” means rendering of message written or spoken in the source text to another language as target text. The Russo-American structuralist Roman Jakobson led for AVT in the academic field in his seminal paper “On linguistic aspects of translation” describe categories as follows: (1) intralingual translation, or “rewording”: an interpretation of verbal signs by means of other signs of the same language; (2) interlingual translation, or “translation proper”: an interpretation of verbal signs by means of some other language; (3) intersemiotic translation, or “transmutation”: an interpretation of verbal signs by means of signs of non-verbal sign systems (Jakobson 1959/2004, 139). Audiovisual translation is considered within the concept of the intersemiotic translation and it's a branch of translation studies that covers multimedial texts into another language or culture.

And one of the other early theories paving the way for AVT is Reiss’ contribution to the field with text typology. She built her categorization upon three functions proposed by linguist Karl Bühler:

- (1) informative function (Darstellungsfunktion);
- (2) expressive function (Ausdrucksfunktion);
- (3) appellative function (Appellfunktion).

(Munday, 2016, pp.114-115)

Reiss' classification encompasses three text types as informative, expressive, appellative, and audio-medial in which the last of them is not a separate category but includes elements from the other three categories. Reiss highlighted this situation as "...needs special attention" while Munday defining the category as:

Audio-medial texts, such as films and visual and spoken advertisements which supplement the other three functions with visual images, music, etc. This is Reiss's fourth type, commonly called "multimodal texts".

(Munday, 2016, p. 116)

The most common modes of AVT are "dubbing" and "subtitling." However; when analyzed traditionally, it is categorized as interlingual subtitling, bilingual subtitling, intralingual subtitling, dubbing, voice-over, surtitling. Subtitling is a translation of a second language with dialogues, songs, textual elements according to standards. In interlingual subtitling, the subtitle is translated between source and target language. In bilingual subtitling, subtitles are provided for two languages at the same time and also used in second language acquisition. Intralingual subtitling is provided for people with special hearing needs and is also known as SDH (Subtitle for Deaf or Hard-of-Hearing) and AD (partially sighted). In surtitling, subtitles are provided for operas at the back of the seats or above the stage for the audience. However, since the nature of AVT is not fully thrived but thriving, its categories have their share from it as well. Technological developments have led to the emergence of new subtitle categories, which don't go into typical ones: Open and closed subtitles.

The other most common mode is dubbing, defined by Diaz-Cintas as "Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized" (Diaz-Cintas, 2008). Last but not least, voice-over or in another word "half-dubbing" involves reducing down the original voice and adding dialogue with the target language.

### **1.1.1. Audiovisual translation in Turkey**

In AVT, every movie is a foreign one, which is why knowing the target country is crucial. Some factors differ from country to country and have an impact on audio-visual translation techniques. Literacy rate, culture, censorship policies of

governments, socio-cultural characteristics are some of these factors. Therefore knowing the factors and circumstances of Turkey during the process by which cinema was developed would shed a light on the matter.

Most prominent research for the history of the AVT in Turkey belongs to Okyayuz and Kaya (2017, p. 72-76), which is used as a source. Historically, in the Ottoman Era, although the cinema existed, it was not independent Turkish cinema yet repertoire of translated works. Thanks to these repertoires, audiences had the first chance to meet the translation in theaters such as Ali Efendi Sineması and Pathe Sineması till the 1950s with different techniques applied as making a sound with popguns or singing along simultaneously with the scene. *Le Maître de forges* (1912), *L'Arrivée d'un train en gare de La Ciotat* (1895), *Fantoma* (1913), *Sherlock Holmes* (1916) and lasty Charlie Chaplin Keystone series could be given example for the first examples for the intertitles during the era.

In the Republic Era, there have been changes in the Turkish cinema industry and audio-visual translation techniques in Turkey. The most important reason for the changes experienced is the economic situation of the country at the beginning of the republic. In this period, the cinema industry of the country embarked on the western cinema industry, as a result of which, western films were translated, and presented to the Turkish audience since translated movies didn't require any expenditure and the Turkish audience had a source to see the vision and sound of the west. Again in this period, the number of movie theaters increased gradually. However, since the literacy rate was not that high, dubbing and remakes were most preferred. İpek Film made significant contributions to the development of the industry by providing many translation services during this period. Not only they imported films from Egypt but also translated them together with theater and literature artists, and presented their contents to the cinema industry. Ferdi Tayfur, Nazım Hikmet Ran and Adalet Cimcoz can be given as examples to a few of the names working under İpek Film (Özgüç & Scognamillo, 1988, p. 52)

From 1938 till 1944, the cinema industry was affected by the Second World War, which led to a decrease in foreign film imports. However, since the current government of that period gave importance to the development of this sector, it implemented an incentive policy and reduced the taxes (Onaran, 1994). With the incentive policy implemented, there had been a significant decrease in the number of

domestic films, while a significant increase had been observed in the number of dubbing films made from Egyptian and American cinema. From 1947 till 1953, there was a significant decrease in the number of translations and an increase in the number of domestic films. Between these years, the shooting of domestic films increased, but the influence of western films was still seen in domestic films. *Binbaşı Tayfun* (1968) directed by Tolgay Ziyal and *Dracula in Istanbul* (1953) could be seen as an example of remakes of Captain America comics and Bram Stoker's *Dracula* respectively. Afterwhile, remakes became widespread. With the access of television into households, the government implemented the censorship law that would last until 1977. The censorship was not made with the opinions of the public or the opinions of the audience in mind. This law came into effect because Turkish society was more conservative than western societies. The translation industry was also been affected by this law. The law applied by the government of the period was also taken into consideration while remakes were translated.

Nowadays, with the advancement of globalization in the audiovisual market, dubbing and subtitling translation have had their share. Dubbing and subtitling applications have gained importance and translators gained a professional identity in this field. Thanks to VOD platforms such as Netflix, Amazon, Hulu, Disney, Blu TV, Gain, the need for audiovisual translation has gained popularity more than ever. On the other hand, cable tv institutions such as D-smart, Digiturk had contributed to this situation but not as high as VOD's.

## **1.2. Classification of AVT modes**

### **1.2.1. Subtitling**

Cinema and subtitle translation have an inseparable nature since they both have a common point: "Every film is a foreign film". Since the world doesn't share a universal language, for some European people, Persian movies would be foreign. Thanks to the subtitle, an audience from all over the world have a chance to understand the cultures, voices of different communities.

In retrospect, the first examples of subtitles came out in 1903, *Uncle Tom's Cabin* as intertitles, which were shown between scenes as cardboards printed on paper with the black background in order to fill the gap resulting from the lack of sounds. During those times, the translator had no chance to translate subtitles but, in the

theaters, they would translate the blackboards and provide it to the audience. In 1909, M. N. Topp had the idea to show the text not as the whole scene, but on the bottom of the screen by using a projection system, which was called subtitles since they seemed similar to subtitles of newspapers. In 1927, after the invention of sound films, audiences started to hear and watch actors, ending with the removal of intertitles. Then, some productions found these films pricier and more complicated than the subtitles because it entails different processes from mixing to timing sounds and records. While they were trying to figure out a solution, they decided to apply subtitles. In the meantime, the American movie *The Jazz Singer* (1929) came to the theaters with subtitles and became the first movie with subtitles (Mencütekin, p. 200). However, the evolution of subtitles went on and on. After the projection system, the optical method was tried. But copying the photographed titles on the film hindered the negatives of the film, which led to, "...substantial increase in the noise level" (Ivarson, 1992). Another technique, the mechanical and thermal invented by Leif Eriksen entails the process by which titles are stamped directly on the film strip but it wasn't preferred because it had drawbacks such as insufficient letters. The chemical process invented by Oscar I. Ertnæs was the improved version of the former. The letters on the strip were more legible and the cheapest though it had some fades on the edges. The last technique of the 20<sup>th</sup> century was laser subtitling by Denis Auboyer, in which laser was applied to engrave the subtitle with the control of a computer. Though it is faster, the need for equipment doesn't make it the most preferable, cheapest technique. Optical subtitling, on the other hand, involved synchronization and inserting subtitles of the transcript (Ivarson, 2004).

But nowadays, in order to make subtitles, one doesn't have to suffer all of the tiresome processes. All he has to do is to have a basic computer and programs. Most of the translations or scripts have been transferred by caption generators these days on sharing sites like Youtube, video-on-demand services as Netflix, Amazon, Disney, Hulu with the option to open and close subtitles instantly. Also, the development of the Neural Machine Translation Program in the subtitling industry seems to be paving the way for turning subtitler or subtitle translators to post-editors, which demonstrates that it is an everlasting category of the AVT.

### 1.2.2. Categorization of subtitles

Since subtitles are closely linked with technology, there is no question that there can't be any fixed categorization in AVT. Being prone to changes, there are no fixed rules, statements, categories in subtitles. Even from time to time, there can be radical changes, updates on subtitles for video-on-demands. The most reliable rules even can be changed for keeping up the pace. Even Netflix made its updates from 2016 to 2019 with the two-year intervals and continued for it annually after 2019 as can be seen in the graph.

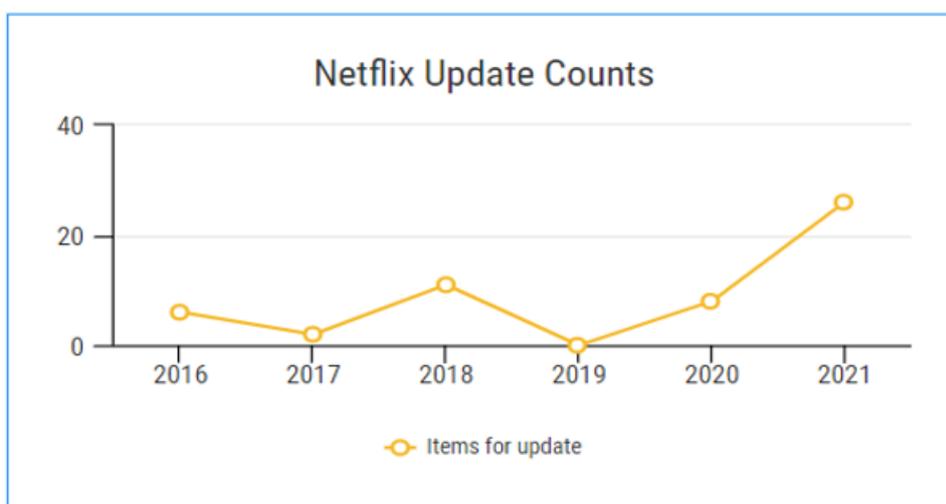


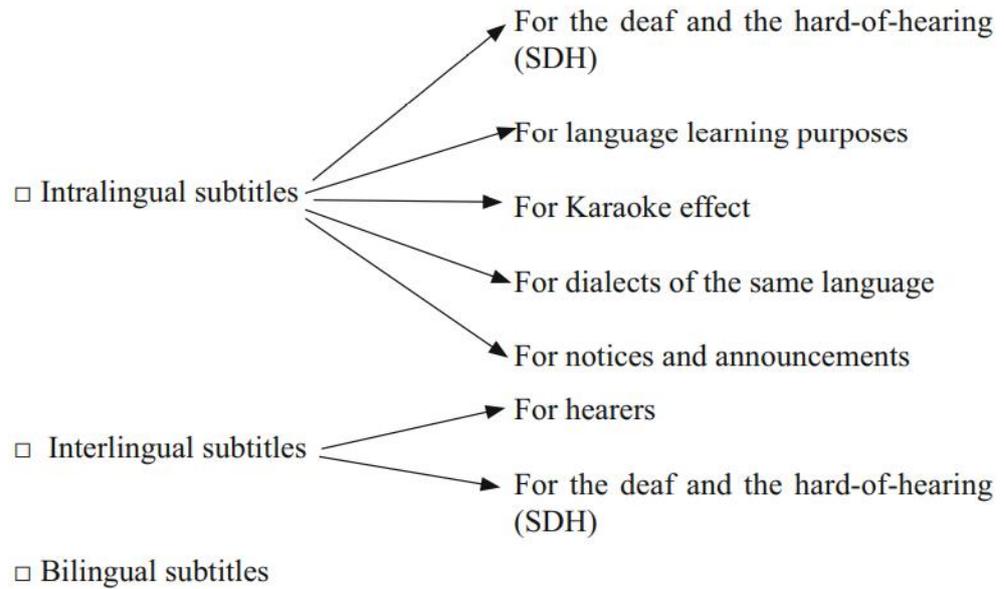
Figure 1. Categorization of Subtitles - Netflix Update Counts

Being aware of this circumstance and seeing it coming much earlier that it is prone to changes, Cintas and Remael categorized subtitles per five criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format (Cintas & Remael, 2007, p. 26). Categorization of subtitling with linguistic, and technical parameters are discussed in the thesis.

#### 1.2.2.1. Linguistic parameters

When subtitles are categorized traditionally, linguistic dimension of them would be as below figure:

Table 1. Linguistic parameters by Cintas, Remael (reprinted from *Audiovisual Translation: Subtitling*, p. 27)



Intralingual subtitles are the ones that there is a shift from oral to a written version in the same language. Intralingual subtitle translation is used to ensure that people with hearing impairment do not lack audio-visual products, for speech in the movies to be understood by all segments in countries where different dialects and accents are used, or for language learning purposes, the Karaoke effect and notices.

First type of intralingual subtitles, subtitles for the deaf and the hard-of-hearing or in short SDH is a type for people with special hearing needs. The feature that distinguishes this sub-type from the others is that it is essential for people with special hearing needs in terms of visual communication provided in SDH. Although this practice has been going on for half a century in Europe, it came to Turkey in 2014 with the regulation of RTÜK. According to the amendment in the Regulation on the Procedures and Principles of RTÜK Broadcasting Service, TRT channels and private media service providers with national terrestrial broadcasting licenses had to switch to the option of subtitle service for the hearing impaired in movies, TV series, and news programs made for cinema and television. Although the decision took time to be put into practice, the fact that popular serials of Show TV are broadcasted at nighttime with embedded subtitles also introduced the Turkish society to SDH and raised awareness. While there are two to four lines in traditional SDH in Europe, reading speed is not taken into account, line treatments are not applied and subtitle color may change according to speech intonation, in Turkey, the rules adopted are inclined towards Netflix standardization. It consists of two lines, the color does not change

according to toning. The sound cues are presented to the audience separately in brackets such as [Doorbel rings] or [Footsteps]. Also, name tags are used for viewers to understand the speaker. SDH process is also known as Closed Captioning (CC) in American English or in other words, Line 21, (Diaz-Cintas, 2008, p. 14). CC is the other format of the SDH types. The differences between formats can be compared as follow:

Table 2. Format comparison of SDH and CC

SDH	CC
Static like subtitles.	Placed on video image using a grid.
Placed in the center of the screen.	Can be placed below the speaker or placed in the center of the screen.
No grid in SDH as placement of subs is not required.	CC grid for placement of subtitles.
Spread over two lines and centered.	Up to three lines and positioned underneath the speaker
Contain speaker hyphens for multiple speakers in one subtitle	Split groups are used instead of speaker dashes.
Mostly used in Europe and Asia	Mostly used in America

The following table has been created with examples from John Lennon's song (1970) Imagine and the Amphibia (2019) series to show how it is applied and the differences between them.

	SDH	Closed Captions
<b>Box 1: One line</b>	(SINGING) Imagine all the people	♪ <i>Imagine all the people</i> ♪
<b>Box 2: Two lines</b>	Livin' for today, Imagine there's no countries	♪ <i>Livin' for today</i> <i>Imagine there's no countries</i> ♪
<b>Song with Name Tag</b>	MAN: (SINGING) Imagine all the people	♪ Imagine all the people ♪
<b>Name Tags</b>	WOMAN: Hello.	WOMAN: Hello.
<b>Sound Cues</b>	[PHONE RINGING]	(PHONE RINGING)
<b>Split Groups</b>	-So anyone wanna hear a joke?	So anyone wanna hear a joke?
	-No	No

The second type of intralingual category, subtitles for language learning is also preferred in order to improve the language understanding of people who are guests or

immigrants in a country. While it has become a common understanding that interlingual subtitles are preferred for language learning, the contribution of intralingual subtitles to language learning cannot be overlooked. One of the companies that understood this educational need, Tristar Home Viode added English subtitles to English films and named the series *SpeakUp*. Disney also added English subtitles to many English films in 2002 to familiarize young people and help them enjoy the English language. Although the category of adding subtitles with language learning purposes is supported by many, it seems that the English language is the leading one in the market (Diaz-Cintas, 2008, p. 16).

Third intralingual subtitling type, subtitles for the karaoke are used for entertainment. In 1971, keyboard player and drummer Daisuke Inoue invented the Karaoke machine in Japan with outsourcing technique in which all parts were assembled differently and the machine was first called 8 Juke since it contains eight tracks in it. This invention, which is different from Japan's abstaining culture, became so popular in the country over the years that it moved from cafes and restaurants to VIP rooms and gained worldwide popularity. Robin Hemmings was the first to add subtitles to the karaoke machine. Even today, subtitles are added for convenience while accompanying karaoke. The fonts are kept large for easy reading. In order for the speaker to catch the rhythm, the color shift on the subtitles takes place according to the tempo.

Another example of intralingual subtitling is subtitles for dialects of the same language. In countries where different dialects are used, the linguistic differences may be at a level that prevents the audience from understanding the film. In such cases, intralingual subtitling is preferred. The strong Scottish accent in British *Trainspotting* was subtitled in English in the United States because the local accent made it difficult for the audience to understand the language (Diaz-Cintas & Remael, 2007, p.17). Another example of a similar situation is that the Harry Potter movie, which was originally named *Harry Potter and the Philosopher's Stone*, was released in the United States as *Harry Potter and the Sorcerer's Stone*, and the language of the DVDs sold in the United States was adjusted to American English (Okuyayuz, p. 42).

The last type of intralingual subtitling is subtitles for notices and announcements used on monitors for advertising and news broadcasting in public areas

and metro stations. It is aimed to transmit information without disturbing the public by broadcasting screen texts on the monitor (Diaz-Cintas & Remael, 2007, p.45).

The target audience of the other subtitle category which is the most common one is interlingual subtitling. In interlingual subtitles, there is a source and a target language. The target language is usually placed below the screen and at some points, above the screen or aligned to left or right for increasing the viewing pleasure of the audience or according to the position of the character on the screen. Diaz-Cintas (2008) defines it as, "...a translation practice that consists of presenting a written text, generally on the lower part of the screen" and makes a point that transferring the original dialog with the discursive elements in the image, letters, inserts, graffiti, inscriptions, placards must be retained in the target language (p. 8). With Gottlieb's (1994, p.105) definition, subtitling is a diagonal process consisting of two dimensions from source language speech to target language writing. The factors that determine the norms in interlingual subtitling are the platforms on which it will be released and its standards. For instance, in TV broadcasting, characters of subtitle are 37 while for VOD's 42 characters are preferred. Therefore, knowing where the translation service is provided has a crucial part in the process.

Last but not least, interlingual subtitles are both for hearers and the hearing impaired. In retrospect, in countries where dubbing has a traditional value such as Spain, Germany, Austria, France, or Italy, those with impaired hearing could not watch dubbing versions, they could only watch original productions in these countries. But regarding Portugal, Greece, and Scandinavian countries where subtitles have stronger ties, it is seen that those with the hearing impaired have access to subtitles for hearers, but still, it does not fully meet their needs because although they can understand the speeches, they can not understand the characters, and their voices. With the popularity of DVD in those years, this situation was reversed. In the film market of Germany, Britain, and Italy, interlingual subtitles were presented to the audience for both hearers and the hearing impaired. Although this option was offered for many American films in the 2000s in DVDs, both types have been provided in Turkey through Netflix.

Bilingual subtitles, the third category in subtitling, are used in countries where two languages are officially spoken, and the dialogues in the audiovisual text are transferred from the source language to the target language in both languages. Although this practice is not available in Turkey, it is possible to give an example from

Belgium. While French and Dutch are featured in Belgian cinemas, Hebrew and Arabic are used simultaneously in Jordan and Israel. Another usage area of bilingual subtitling is film festivals where multiple subtitles can be included in order to reach more viewers.

#### **1.2.2.2. Technical parameters**

Cintas and Remael divide subtitles from technical perspectives as open subtitles and closed subtitles. The main difference between them is that in open subtitles there is a chance to open and close it according to the audience's request, while in close subtitles, the audience does not have the right to speak because the subtitles are embedded. Netflix subtitles are an example of open subtitles, while subtitles in movies are closed subtitles because the subtitles are embedded in the video, the audience has no say.

#### **1.2.3. Dubbing**

The second audiovisual category, the most preferred film translation method by the audience in delivering the film in a foreign language to the audience is dubbing in which the original dialogue is replaced with lip-sync with the audio channel of the target language. Cintas (2008, p. 129) defines dubbing as:

Dubbing is a well-known example of the invisibility of translation, an artistic and technical exercise which consciously erases the original dialogue track and substitutes it for another track in which target language dialogue exchanges are recorded.

In dubbing, the goal is to make the original film understandable for the target language audience and to have a similar, if not the same, effect on them. Dubbing is frequently preferred in France, Germany, Hungary, Spain, Turkey, China, Japan, and Turkey. Dubbing a movie takes longer and costs more than subtitling it. First of all, the script text is translated by the translator of the raw text in the first stage, and afterward, the necessary changes are made by the dubbing writer. Since the movie will be voiced in dubbing, the necessary matches will be provided and the movie will be divided into certain frames, the required time frame is more than the subtitle. One of the reasons why dubbing is a more expensive form of translation than subtitles is that the voice actors are involved in this process. Another reason is that working with both

the translator who does the translation and the dubbing writer causes dubbing to be a more expensive technique. The biggest factor that determines whether the movie are dubbed or subtitled is the cost, the quality of the movie, and the audience factor.

Since dubbing is another version of voiceover, it must be categorized into interlingual and intralingual dubbing. In Turkish films, if the actors are voiced by someone else or if the actors voice themselves, this process is called intralingual dubbing. Arka Sokaklar series, in which the actors dub themselves by reducing the background sounds, will be a good example for intralingual dubbing. On the other hand, dubbing the same movie by different actors in intralingual dubbing is a common practice in Yeşilçam. While there is no translation in intralingual dubbing, lip-sync is a must as interlingual dubbing. In interlingual subtitling, the image plane of the original film is preserved and the voice dialogue is replaced by another voice dialogue. Here, unlike the diagonal process in the subtitle, there is a vertical process. Because only the dialogue changes and reaches its receiver over the same channel. In interlingual translation, the audience should feel as if they are watching the movie in their native language. Okyayuz (2016) claims that the dubbing effect is seen most naturally in animated films.



## CHAPTER 2: THEORETICAL BACKGROUND

### 2.1. Translation Shift

During the translation process, small changes occur and these changes are called "shifts". According to Popovic's definition, translation shifts are: "All that appears as new with respect to the original, or fails to appear where it might have been expected (Popovic, 1970, p. 79)". Translation shifts date back to the old times. Throughout the years, there has been a common debate whether to apply "sense for sense" or "word for word" method in translation. While at first "word for word" translation was preferred by scholars, after a while this notion changed towards "sense for sense" and the source-oriented translation method is supported by structuralist theories in the 20th century. Theoretician such as Roman Jakobson, Jiri Levy, Anton Popovic demonstrates structuralist approaches in literary text and there was a new debate: Whether a text was equivalent or not? These theoreticians focused on if there were any shifts between the source text and target text in order to analyze equivalence. However, Catford's (1965) and Vinay & Darbelnet's (1995) contributions are vital for this theory since the term was introduced by Catford himself and beforehand, Vinay & Darbelnet paved the way for this in their comparison of the book "Stylistique comparée du français et de l'anglais, Méthode de traduction".

### 2.2. Jean Darbelnet & Jean-Paul Vinay's Translation Procedures

Jean Paulnet devoted his life to the comparative study of French and English, and was the co-author of "Stylistique comparée du français et de l'anglais", as well as many books and articles in the field. He laid the foundations for the field of research and theoretical thought and the necessary practices for all translators with Jean Paul Vinay, who was a multilingual phonologist, linguist, educator, illustrator, musician, and also a translator. He led to the expansion of translator education in the fields of theoretical and applied linguistics and to participate in the organization of the translator profession in Canada. In 1958, the book "Stylistique comparée du français et de l'anglais, Méthode de traduction" published by Jean-Paul Vinay from the publications of Didier in Paris and Beauchemin in Montréal, and Jean Dumplnet, made an impact all over the world and is still being used today. The aforementioned book has become the bedside book of generations of translation students. Although Vinay & Darbelnet (1995) do not use the term "shift" in their book, they described this effect in their

comparative stylistic analysis in French and English, their work provided a guideline for other languages.

According to Vinay & Darbelnet (1995), translation is categorized into direct and oblique translation, which denotes literal and free translation. Direct translation method involves borrowing, calque, and literal translation while oblique translation involves transposition, modulation, equivalence, adaptation. These seven procedures lay the groundwork for translation procedures.

### **2.2.1. Borrowing**

A word is directly transferred to target culture via target language in order to color up to the meaning such as “spagetti, tekila”, which are borrowed from English words spaghetti and tequila. Pronunciation of borrowing words is also mostly the same between source and target culture. Borrowing technique is preferred to fill the unknown concept with the aim of “...overcoming a lacuna, usually a metalinguistic one” (Vinay & Darbelnet, 1995, p. 31). After it is filled and used for a long time, they lose the characteristic of being a borrowing word and become a part of the TL. French borrowings as *déjà vu*, *rendez-vous* and American English borrowings as “dollars” and “party” (Vinay & Darbelnet, 1995, p. 32) could be given as an example for this case regarding the Turkish language.

### **2.2.2. Calque**

When the expression is translated word for word or in other words with its elements by using the same expression in the target language, a special type of borrowing occurs and this procedure is called calque, which divides into a lexical and structural one (Vinay & Darbelnet, 1995, p. 32). While the former demonstrates that the syntactic structure of the word is borrowed, the latter demonstrates that new syntactic structures occur per the syntax of TL. To illustrate the difference, while “science-fiction”, “skyscraper”, “fleamarket” is translated to Turkish as “bilim-kurgu”, “gökdelen” and “bitpazarı”, the elements of the words are preserved in TL, however, when the syntax is analyzed, “Look after yourself!” is transferred to Turkish as “Kendine iyi bak!”, in which new syntactic structure occurred in syntax (Aksan, 2004).

### 2.2.3. Literal translation

"Word for word" translation is seen as common between languages of the same family and culture in which translators are supposed to have compliance with linguistic structures of the TL and this leads to reversible character between languages. For instance, "Time is money?" is translated into German as "Zeit ist Geld?" and vice versa since they share the same language family. Translation demonstrated as an example doesn't change when it is translated back into English and this concept is called literal translation. On the other hand, if "When pigs fly" expression is translated in Turkish, reversed translation would be "When fish goes up poplar tree" since, in the target culture, pigs are replaced with fish because of connotative reasons, in which case literal translation is unacceptable since the meaning of the expression would be unidiomatic. Vinay and Darbelnet (1995, p. 35) decide that translators should choose to oblique translation if these functions are changed to meet:

- i. gives another meaning, or
- ii. has no meaning, or
- iii. is structurally impossible, or
- iv. does not have a corresponding expression within the metalinguistic experience of the TL, or
- v. has a corresponding expression, but not within the same register.

(Vinay & Darbelnet, 1995, p. 35)

### 2.2.4. Transposition (Vinay & Darbelnet, 1995, p. 36)

One part of the source text is translated into the target language without changing the sense of the message, which can be both "obligatory" and "optional" (Vinay & Darbelnet, 1995). Obligatory transposition is applied by necessity. For instance, "I will be back" is translated into Turkish as "Geri döneceğim." Since "be back" doesn't have the same usage as in the TT, it must be transposed to verb from adjective. On the other hand, optional or free transposition is applied freely in order to reflect nuance or style differences between languages. For instance, "After his return," can be both translated in noun and verb phrase as "Dönüşünden sonra," or "Döndükten sonra", in which the former would be most preferred since the nuance of it has a ring to the ear.

### 2.2.5. Modulation (Vinay & Darbelnet, 1995, p. 36)

During the translation process, changes in semantics and point of view are inevitable and it can be subdivided as abstract for concrete cause, effect par, whole part, another part reversal of terms negation of opposite active to passive (and vice versa) space for time rethinking of intervals and limits (in space and time) change of symbol (including fixed and new metaphors), which demonstrates that modulation covers a large area as well as being the milestone for a good translator since dominating this category would take experience and professionalism in the TL. Different levels in modulation are subdivided (Vinay & Darbelnet, 1995) and some examples for each of these subdivisions within the scope of English and Turkish reversed translations can be given as follows:

Table 3. Modulation sub-types

<i>Abstract-concrete</i>	He is the one.	He is the chosen one.
<i>Particular-general</i>	The sky is the limit.	There is no limit.
<i>Effect-cause</i>	Long time no see.	We don't see you much around here.
<i>Whole-part</i>	The police arrested him for murder.	Homicide Department arrested him for murder
<i>Part-another part</i>	Button your lips!	Zip your mouth!
<i>Reversal of terms</i>	Gotcha.	I got it!
<i>Negation of opposite</i>	I am me.	I'm not everyone.
<i>Active-passive</i>	The wind opened the window.	The window was opened by the wind
<i>Rethinking of intervals and limits in space and time</i>	Only authorized personnel are allowed to enter this area	Authorized personnel only
<i>Change of symbols</i>	To be blue with cold	To get bruise with cold (In Turkish, "purple" color is preferred)

### 2.2.6. Equivalence (Vinay & Darbelnet, 1995, p. 38)

The main purpose of equivalence is to describe the same situation by different stylistic or structural means, which is useful for the translation of idioms, proverbs, and onomatopoeic words, animal sounds as mentioned below:

Table 4. Examples of Equivalence

Fat is in the fire.	: The arrow came out of the bow.
---------------------	----------------------------------

Spill the beans.	: Take the beans out of your mouth.
Once in a blue moon.	: Once in 40 years.
Bang!	: Güm!
Quack	: Vak

### **2.2.7. Adaptation**

When source culture message doesn't exist in the target culture, adaptation or “...extreme limit of translation,” (Vinay & Darbelnet, 1995, p. 39) is applied by translators with the aim of rendering a new circumstance equivalent to the cultural reference. To illustrate that, when the state system which is a large administrative unit governed by governors not available in the Turkish administrative system is translated as “Vilayet”, it can be considered as the extreme limit of translation. Also, a bar mitzvah is a type of coming-of-age ceremony for Jewish boys of faith. Since there is no equivalent translation for this Jewish cultural reference in Turkish, it can be adapted as "sünnet" to reflect the situation.

### **2.2.8. Supplementary Methods**

Apart from these strategies, valid supplementary methods described by Vinay and Darbelnet are as the following:

#### **2.2.8.1. Amplification and Economy**

Amplification is preferred in order to reflect the meaning with more words because of lacking of syntactic equivalences, which leads to syntactic expansion and the opposite of the amplification is called economy, in which because of syntactic rules, there are fewer words in TL. In short, amplification and economy can be recognized as expansion and reduction.

#### **2.2.8.2. Compensation and Gain, Loss**

Peter Newmark defines compensation as, “...said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence” (1998, p.90). Compensation is applied when a nuance has no equivalent effect in TL. For instance, in Turkish, after

the titles of Mr., Mrs or Miss, names are generally used such as “Ayşe Hanım” while in English, after these titles, generally, surnames are used. Translating from Turkish to English, when there is a need to translate “Mrs.” with a name and it is translated to target language to “Mrs.” with a surname, it would be compensation of the effect. Translating “Mrs.” with a surname from English to Turkish, on the other hand, would not require compensation since it would give out the same effect when translated accordingly. So, when these losses are compensated, gains are introduced in the TL. While compensation is one of the ways to introduce gains, it is not the only one. Explications also contribute to them. In other words, gains and losses are the phenomenon of explications and economy respectively, which is why there would be no need to analyze data of gain and losses in this research.

#### **2.2.8.3. Explication (Molina & Hurtado Albir, 2002, p.500)**

Explication is the process applied by the translator while transferring the source language to the target language without changing the meaning and function of the source language to fill the semantic gap occurring when there is a difference between the source text and the target text at cultural, social, grammatical and lexical levels. In such a case, the translator, in other words, provides additional information for readers to understand the gap between languages. Since the target culture tends to use brand names and proper nouns instead of common nouns, similar practices may appear in this case. For instance, the brand for automatic leash, Flexi is mostly preferred by dog owners and it is used generally for all the automatic leashes. In this case, the translator might believe that borrowing Flexi will not give any clue to everyone, so during the translation process, it can be transferred as a Flexi leash, which is called explication. Also, cultural events as “Thanksgiving” or “April Fools, or revealing gender in case of need in TL when there is no clue for it in SL can be given as an example for explication.

#### **2.2.8.4. Generalization (Molina & Hurtado Albir, 2002, p.500)**

Generalization is the process of transferring a subordinate word in the source language to a superordinate in the target language. For instance, since there is no translation of the blending word “spork” (spoon+fork) in Turkish when it is translated as a subordinate of the term cutlery, it can be regarded as generalization.

Overall, translation shifts and the subcategories discussed can be demonstrated in the diagram as below for more clarification:

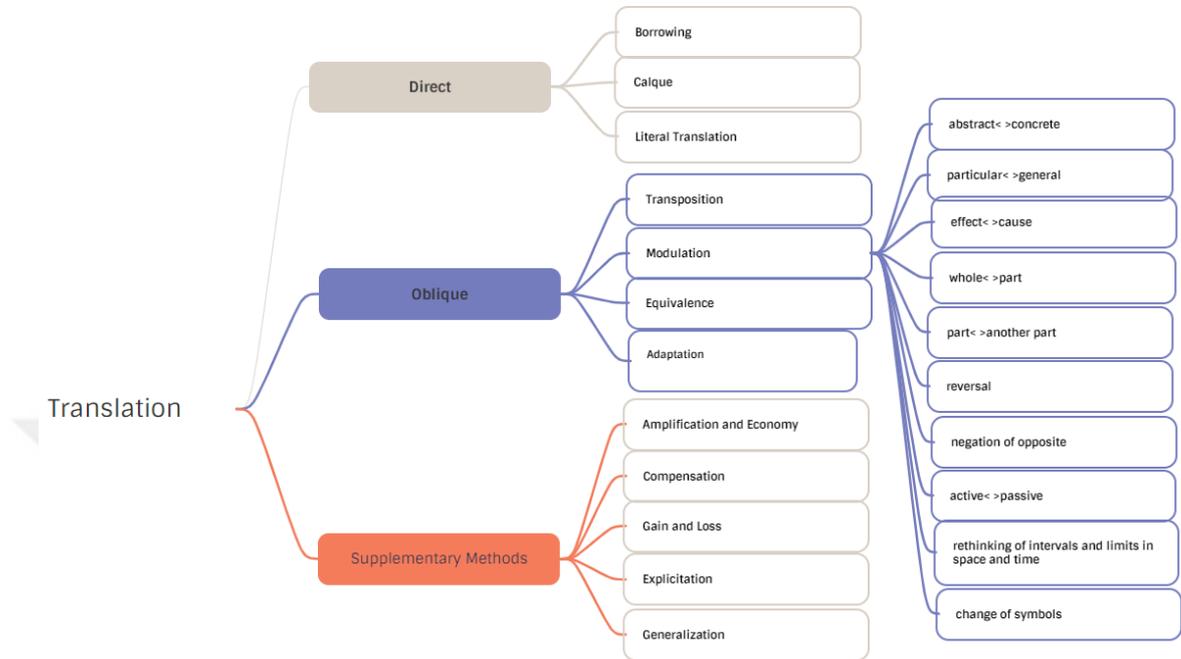


Figure 2. Translation Shift Procedures and Subcategories of Vinay & Darbelnet (1995)

### 2.3. Catford and Translation Shifts

Catford expresses his desire to concentrate on "the study of what translation is" in order to develop a sufficiently general theory that can be applied to any type of translation. He would like to examine the processes regarding applied linguistics, but he is also of the opinion that translation studies must be linked to comparative linguistics since translation theory is concerned with the relationships between languages. Catford introduces the concept of change in translation. He argues that in translation, the meanings of the target language and the source language are replaced, and the meanings of the source language are not transferred to the target language.

He mentions two kinds of untranslatability as:

Ambiguities arise from two main sources, (i) shared exponents of two or more SL grammatical or lexical items, (ii) polysemy of an SL item with no corresponding TL polysemy (Catford, 1965, p. 94)

He compares cultural nontranslation "a situational feature, functionally relevant for the SL text but completely absent from the culture of which the TL is part"

with a linguistic untranslability and finds the latter more absolute (Catford, 1965, p. 99) Catford was undoubtedly influenced by many ideas after the publication of “the Stylistique comparée du français et de l'anglais”, which led to the distinction between formal equivalence and textual equivalence after the term “shifts of translation” were first coined in John Catford’s work (1965), “A linguistic Theory of Translation”. He defines shifts as departures and makes a distinction as "formal correspondence" and "textual equivalence". A formal correspondent is ‘any TL category (unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL" while a textual equivalent is ‘any TL text or portion of text which is observed on a particular occasion . . . to be the equivalent of a given SL text or portion of text (Catford 1965, p. 27). He analyzes shifts under the major types as "level shift" and category shift".

#### Level shifts

Change in the levels of grammar between source and target language and it includes studies like morphology, semantics is the level shift, which was also defined by Catford as "...a SL item at one linguistic level has a TL translation equivalent at a different level" (p. 73).

#### Category shifts

Category shifts are subdivided by Catford as structural shifts, class shifts, unit shifts, intra-system shifts, which are elaborated below.

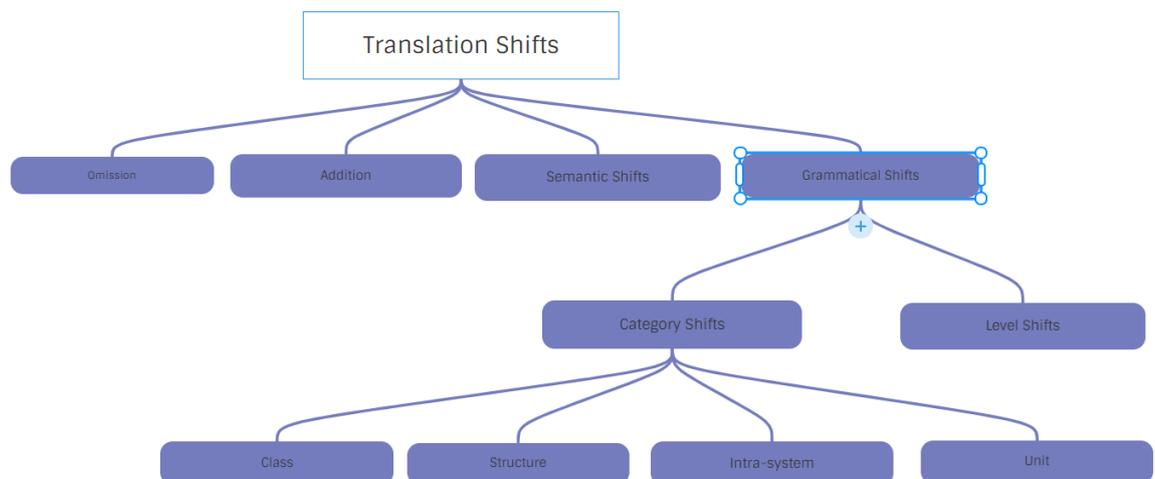
a) Structural shifts involve grammatical changes such as Vinay & Darbelnet's literal translation. For instance, when "I like Jazz" is analyzed, it consists of sentence structure as subject pronoun + verb + direct object. However, when translated into French and Italian, sentence structure changes as indirect object pronoun + verb + subject.

b) Class shifts occur when the translation of SL is a member of a different class from the source text. For instance, "People are hostile to the strangers" can be translated as "İnsanlar yabancılara karşı düşmanca davranır". In this case, the adjective phrase changes into the adverb phrase. It can be associated with Vinay & Darbelnet's transposition.

c) Unit shifts denote changes of ranks in translations or with Catford's own words, "...departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL" (p. 79). In this case, rank refers to a hierarchical linguistic unit of sentence, clause, group word, and morpheme (Munday, 2016, p. 97). For instance, when "these days" is translated as "günümüzde" instead of "bugünlerde", the unit changes, in which unit shifts from a phrase to a single word.

d) Intra-system shifts denote internal shifts, which occur within a system. Although concepts are similar, they are not the same. For instance, when a singular word in SL becomes plural in TL such as "advice" (singular) in English and "des conseils" (plural). Moreover, "pantolon-trousers, bilgi-malumat, aşk-love" can be given as an example.

Overall, all categorization done by Catford (1965) can be seen in the diagram below:



*Figure 3. Catford's (1965) Translation Shifts*

## 2.4 Netflix

Netflix, which has more than 160 million subscribers today, was founded by two software engineers, Marc Rudolph and Reed Hasting, on August 29, 1997, in California, USA. Netflix started not as a video-on-demand platform, but as an online DVD rental business. During those years, consumers had to go to DVD rental/selling businesses to watch content and rent a DVD in return for a fee. Netflix saved consumers from this hassle and offered them the opportunity to save time. In the past,

the Netflix business sent a catalog of TV shows/movies to consumers' residential addresses. The catalog they sent contained information about the content and rental fees. The rental fee was quite low compared to other businesses. For this reason, the consumer had to pay the shipping fee. Thus, Netflix has reached a wide marketing network with 3.6 million subscribers in 2005 (Yüncüoğlu, 2019).

#### **2.4.1 Netflix recommender innovation**

Netflix is one of the businesses that use BIG DATA most effectively. Data in this case means any information about users. In addition, Netflix combines this data by analyzing it with the best analysis techniques. The analysis results make predictions about what kind of content users would like to watch. In other words, Netflix uses big data as the fuel of its recommendation system (MARR, 2016). Netflix presented its first website to its users in 1998. It tried to find out the tastes, preferences of consumers, and what they paid attention to when choosing the content to watch by having users solve various tests and surveys on this site. Then they agreed with a server called Cinematch and developed a system where users could rate movies. Their main purpose in doing this was to collect data. By analyzing and combining the data they collected, they began to suggest content that users would enjoy watching. In this way, content suitable for people's tastes began to appear as suggestions. Thus, Netflix users began to be more satisfied and to have brand loyalty towards Netflix. In this way, 10 billion hours of content were watched in the first quarter of 2015 alone. According to the results of its analysis, Netflix started to produce its own productions under the name of Netflix Originals. In this way, it has gained many new customers with an increasing sense of satisfaction in its users. The most important contents contributing to it are Orange is the New Black and House of Cards. Their productions have been so successful globally that Netflix has managed to become the first digital platform to receive an Emmy award for its Netflix Originals content.

#### **2.4.2 Postmodern marketing and Netflix**

Since relationship between postmodernism, postmodern marketing, globalism and Netflix is analyzed within the limited scope, to demonstrate the relationship between globalization and Netflix, it is a must to analyze postmodern marketing and postmodernism first since they both have affected marketing the most. Postmodernism suggests that businesses think locally and act globally. With this understanding,

globalized businesses will be successful in the new markets they will get into. If postmodern marketing is briefly explained, it is the reflection of postmodernism in marketing, which suggests mediocrity to consumers, does not have a common language, welcomes the use of everything, and advocates entertaining, cheerful, and ironic forms in modern marketing understanding (Yavuzyilmaz, 2018).

Postmodern marketing sees the consumer not as a source of income, but as a partner of the business and cherishes it. During this process, it makes use of images. In this marketing period, consumers act individually, not in masses. Every consumer buys the products of the brands that she/he thinks best reflect himself. For instance, the Harley Davidson brand has created a libertarian, harsh image that rebels against the system with its promotional efforts. Users who prefer this brand use Harley Davidson for the image created by the brand rather than brand quality. In other words, according to postmodern marketing, we are what we consume. Netflix likewise applies similar postmodern marketing tactics to consumers. It leads to consumption of audience with the copyright time of series or films and it does not ignore the expectations of the audience it will address by dividing his content into categories.

### **2.4.3 Postmodernism and Netflix**

By keeping a wide variety of content inside of its system, Netflix has become a platform that appeals to everyone and a part of the postmodernism movement. Due to the abundance of content types, it offers different suggestions to each of its users. However, the fact that their content is very diverse can turn into a disadvantage rather than an advantage in some cases. In some regions, Netflix content may encounter negative reactions. For example, in countries governed by theocracy, content containing homosexuality causes reactions. Even the banning of Netflix due to these contents is on the agenda, but Netflix ignores these reactions. It does not mean that Netflix does not comply with the law, on the contrary, it does comply with the law, maintains its existence with an understanding of pluralism, and ignores the reactions.

The understanding of consumption is quickly shifting from the physical environment to the virtual environment including content consumption. Users who consume content on digital platforms such as Netflix have started to oppose consuming content in physical environments over time. Because the consumption of content in the digital environment creates a sense of freedom for users. Users watch the content

whenever and wherever they want, and continue watching from where they left off. In a way, the perception of time and space in consumption disappears. The pleasure this situation gives to users and Netflix's personalized suggestions make Netflix one of the successful companies of the postmodern era.

## **2.5 Globalization**

Globalization arises from the interchange of products, ideas, cultures and world views and is the international integration process including political, economic and social relations. Every company that aims to globalize and become an international business shapes its strategies according to this understanding. According to this philosophy, globalizing businesses act with certain standards in their products or services, in promotion studies, but they act according to the characteristics of the local markets they are in. For example, Coca-Cola, a US-based brand, offers advertisements with Islamic content during religious holidays and Ramadan in our country. Likewise, the Google brand updates the background they use on special occasions such as October 29. To give an example from food brands, according to Cripps (2017, February 2) the Kitkat brand, which is also sold in our country, uses aromas such as seaweed and corn in Asian countries, while it produces products using aromas such as milk chocolate or raspberry in our country.

### **2.5.1 Global marketing strategy**

Global marketing is the brand's application of marketing principles globally. In other words, what separates marketing from global marketing is the area where the marketing activity takes place. A business should analyze the market in which it operates or intends to operate and act according to the environmental factors of the region. Otherwise, they will not be able to adapt to the new markets they will enter and fail. A global strategy is a plan developed by a firm to expand into a global market. The goal of creating a global strategy is to boost sales all around the world. Global marketing strategy is implemented in three different ways: global strategy, glocal strategy, and local strategy. In a global strategy, businesses produce a global product and try to sell it to all markets with a universal message. In a glocal strategy, businesses produce a product universally and try to sell it with a different message for each market. Businesses that implement the global strategy need to create the message and take action, taking into account the cultural characteristics of the market in which the

product will be presented. In the local strategy, both product and promotion activities are done differently according to the regions. The successful implementation of this can be seen in the expansion of Netflix to 190 countries per Netflix Help Service (<https://help.netflix.com/tr>, 2022) around the world which made its name known all over the world.

### **2.5.2 Netflix's local advertising strategy for Turkey**

Local advertising strategies implemented by international companies in the markets they enter, differ from the global advertising strategies and have the cultural characteristics of the market in which the advertisement is broadcast. The reason for this is the desire of the company that publishes the advertisement to attract consumers in the country where it is published. Netflix entered the Turkish market in 2016. Netflix, which entered the Turkish market at the beginning of 2016, announced that it cooperated with Vodafone as its telecommunication partner and with the Vestel brand, which is a television manufacturer (Gülmez, 2019). Netflix first started its activities by including the content previously broadcast on Turkish channels on its website. Then he continued his activities by including Turkish films. In this process, it published Netflix Originals and other content which it bought the rights to in Turkey. In the next period, it started to produce Turkish content such as *Atiye* (2019), *The Protector* (2018), *Love 101*(2021), *Fatma* (2021). During this process, it tried to implement a localization strategy by giving roles to the Turkish actors such as Çağatay Ulusoy, Beren Saat Mehmet Günsür, and Okan Yalabık in their content.

Having achieved success in its localization movements, Netflix has started to broadcast local advertisements for its content. It has included elements of Turkish culture in its advertisements for local advertisements. That said, it is possible to say that their content aims to attract more attention in the Turkish market and to promote their content to more people. For instance, the Turkish commercial of the movie *Bright*, starring Will Smith and Joel Edgerton, with Netflix Originals content, was broadcast as "Orcs Are Among Us". In the trailer of the content prepared for Turkey, there are elements of Turkish culture such as backgammon, industry, barbershop, coffee house, pigeon flying. This trailer, which was broadcast on YouTube by Netflix Turkey channel, has been watched more than 1 million 200 thousand as of now. Even though it is not as in demand as *Bright*, the familiar face of Turkish television screens

Esra Erol was used in the Turkish trailer of the Black Mirror (2011) series, which is also the content of Netflix Originals, and the series became the agenda in the Turkish market.

### **2.5.3 Netflix and subtitling, dubbing processes**

One of the factors in Netflix's success in the markets is that it prepared a common guideline in the translation processes and led the translators to provide a service within the framework of common rules. As a matter of fact, translators do not work directly for Netflix, although they submit works with similar structures by following the guidelines. Although Netflix has tried to train its own translators since opening the Hermes exam in 2019, it eventually turned to hire translators through subcontractors. Although it has to work with local companies in the field of dubbing, it cooperates with international companies in the field of subtitles in Turkey. It is essential to examine the guidelines of both types of translation categories in order to observe whether these rules have an effect on the instructions and to observe whether there is a difference that causes translation shifts. With this purpose, the relationship between postmodernism, globalism and Netflix is attempted to be informed briefly from my own experience.

## CHAPTER 3: ANALYSIS

### 3.1. About The Croods

The Croods are portrayed as one of the first families on earth. In the movie, we witness the adventures of the Crood family, who managed to survive despite the dangers of the outside world and tried to keep the bond they had as a family.

Grug is a strict and narrow-minded father who restricts his daughter from everything because he acts out of concern for his daughter Eep. Grug does not take his family out of the cave as long as it is not necessary because he prefers to be afraid of the outside world instead of facing it. The only way to achieve this is to focus his family on fear.

His daughter Eep, who is physically as strong as herself, is different from the other members of the family, as can be expected, and she is tired of her father's fearful stories. Eep, who has a very curious nature, gets better of her curiosity one day, leaves the cave and meets a handsome guy, named Guy.

Meanwhile, the Crood family, realizes that Eep is not at home. So they get out of their cave and start looking for Eep. As soon as they find Eep, an earthquake occurs as a result of the separation of the continents and the cave of the Crood family collapses. The Croods losing their home are forced to move out. Now, they have only one choice: to go to a safer and higher place altogether. However, this will not be so easy. Thus, they embark on a journey and the family's father Grug, leads the way. Hoping to find a new place to take shelter, the Croods encounter a mysterious world that they did not know before and are woven with extraordinary adventures during this journey.

In the movie, which deals with the family theme, the importance of a family is underlined throughout the movie. It is possible to find the themes of faith, love and affection in the subtext of the film, which emphasizes that every family member is important regardless of their personalities.

On the other hand, Grug becomes jealous of Guy, who takes the lead to help them survive, when he begins to get close to Grug's daughter Eep. The movie also highlights the need to be open to new ideas with the conflict between Guy and Grug. In the movie, Guy stands out with his intelligence and Grug with his physical strength. From this situation, we can easily say that the film argues that muscle and brain are an inseparable duo. In addition, the voice cast of the movie is very successful. Especially

the actors Emma Stone, Nicolas Cage and Ryan Reynolds (IMDb.com, 2013, March 2022) fulfill what is expected from their characters perfectly.

### 3.2. Presentation

The purpose of this study is to specify the shifts within the framework of Vinay & Darbelnet’s translation procedures with supplementary methods. For this purpose, in this chapter, 11 categories are analyzed in translations of dubbing and subtitle of Croods (2013) and the most dominant category is to be found in them separately with numeric data from random 100 sentences.

### 3.3. Specification of Vinay & Darbelnet’s Translation Procedures

#### 3.3.1. Borrowing

Example 1)

Source Text	Subtitle Translation	Procedure Type	Dubbing Translation	Procedure Type
Ta-da!	N/A	N/A	Ta-da!	Borrowing

Guy specifies the excitement of the character with this interjection. Since it is heard through a sound, there is no need to add it in subtitles per Netflix, however, it is transferred as same in the Turkish dubbing translation with the borrowing technique. Throughout the movie, this has been the only example that can be given for borrowing procedure. Although “Sürpriz!” is accepted in the TL which is an example for equivalence procedure, it is left as it is. The translator may aim to preserve the cultural tone for the TL regarding syllabus count and lip-sync.

#### 3.3.2. Calque

Example 2)

ST	Sub. T	PT	DT	PT

And I'm calling this one a "lifterator."	Bunun adı da tahtirevalli.	Modulation + Compensation	Bunun adı da çıkansör.	Calque.
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The word "lifterator" has no equivalent in Turkish. This blending consists of words "lift" and "elevator". In the movie, Grug gave this name to his new invention. In subtitle translation, there was a symbol change in the field of modulation, and the word was changed with teeter-totter. Also, since there is no equivalent term for lifterator, the laguna tried to be compensated with the existing item, which denotes to compensation. However, a new word is derived from loan words of TL in the dubbing text as lift is transferred as "çıkılmak" and "erator" is transferred as "ansör" of "asansör". Calque is only used in the Turkish dubbing translation and also it can be easily applicable for the dubbing translation.

Example 3)

ST	Sub. T	PT	DT	PT
Activate it!	Aktive et!	Calque	Çalıştır aleti!	Explication

Since there is no Turkish equivalent of "activation", it is transferred to the target language as a structural form while it is translated into Turkish in order to fill the gap, which will be discussed under the title of explication in detail.

In total, there are two calques found from the all data throughout the movie. While one of them is preferred in subtitle translation, the other is preferred in dubbing translation.

### 3.3.3. Literal Translation

Example 4)

ST	Sub. T	PT	DT	PT

Home sweet home.	Evim güzel evim.	Literal translation	Evi gibisi yok insanın.	Modulation

In this example, while “Home sweet home” is translated literally into Turkish language, and translator keeps the servitude between languages. In dubbing translation, it is translated as, “There is nothing like a house for a person.” which is a modulation technique under the pair of negation of opposite.

Example 5)

ST	Sub. T	PT	DT	PT
Mom, you got ants!	Anne, sende karınca var!	Literal translation	Anne, her yerinde karınca var.	Amplification

The expression that is intended to be transferred in the original text is that there are ants on the character and this is transferred to Turkish with the same grammar structure. However, the meaning encompasses ambiguity in the TL. The reason behind this, it is understood as, “You have ants!” It doesn’t reflect that ants are wandering on the body but it reflects the action of having ants, which seems lacking for the TL. In the dubbing translation, the "All over you" part has been added to fill this gap with the amplification procedure.

Example 6)

ST	Sub. T	PT	DT	PT
Stay in the cave.	Mağarada kal.	Literal translation	Sen kal.	Economy

In this example, Grud calls for his family and advised them to stay in the cave. It is translated literally within the same grammar structure, while in the dubbing translation of “cave” is omitted.

In total, there are 7 literal translations found in dubbing translation, while there are 36 literal translations in the subtitle translation.

### 3.3.4. Transposition

Example 7)

ST	Sub. T	PT	DT	PT
With every sun comes a new day.	Güneşin doğuşuyla yeni bir gün başlar.	Transposition	Her güneşle yeni bir gün doğar.	Literal translation

ST is translated in subtitle translation as, “With the sun rising, a new day begins”. In this case, optional transposition is preferred. Grammatical structure is changed with the new verb in TL. On the other hand, in dubbing translation, it is translated literally. Translation preserves the same structure in TL.

Example 8)

ST	Sub. T	PT	DT	PT
Dad really has his heart set on a cave.	Babam gönlünü mağaralara kaptırmış durumda!	Transposition	Babam cidden mağaralara takmış durumda!	Modulation

After his father's endless cave search, Eep expresses this idea about his father. When translating the subtitle, the preferred translation "in state of" is used, which is an example of optional transposition. In the dubbing, "in state of" is also used but in the sentence structure, the perspective has changed into an "obsession" instead of "having a heart set on", which denotes to modulation.

Example 9)

ST	Sub. T	PT	DT	PT
I win!	Ben kazandım!	Transposition	Onu yendim!	Modulation

Gran, who fought against the fire, thinks she was beating it after she scattered the fire around, "I win!" she says. In the translation, this is transferred with past tense. In the dubbing translation, the perspective is changed and it is translated as "I defeated it!".

In total, there are 21 transpositions applied in dubbing translation while the number is 24 for the subtitling translation.

### 3.3.5. Modulation

Example 10)

ST	Sub. T	PT	DT	PT
The end of the end is still coming.	Sonun sonu hâlâ gelmedi.	Modulation	Yolun sonu gelecek daha.	Modulation + transposition

Guy thinks that the end of the world is coming and makes this statement. In subtitle translation, the sentence is converted into a negative structure, which is an example of modulation under the title of negation. In dubbing, modulation is applied with the change of symbols. "End of the end" is translated as "end of the way" and is transferred into the future tense. For this reason, both modulation and transposition are used.

Example 11)

ST	Sub. T	PT	DT	PT

No mush.	Bırak safsatayı.	Modulation	Uzatma.	Modulation
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Grug becomes emotional thinking that he cannot see his family again while throwing his family across the mountain. While he says goodbye to everyone, it's time for Gran. She responds, "No mush." In this case, it means that there is no need for getting emotional. In this sentence, it is translated as "Cut the bullshit". In the dubbing translation, this is translated as, "Don't dwell on it." Therefore, both translations were preferred with modulation.

Example 12)

ST	Sub. T	PT	DT	PT
Don't make me a part of this!	Beni bu işe bulaştırmayın!	Modulation	Aile işlerine karışmam.	Transposition + Amplification

The Crood's are along the way to find a safe haven from dangerous animals and they want to keep Guy since he knows how to light a fire. Also, at the same time, the family argues with one another, which is why Guy makes this statement. In Turkish subtitle translation, "make part" is shifted into "Don't cause any trouble to me!". In Turkish dubbing translation, sentence structure is shifted as, "I will not make a part of this family affairs." And since "this" is shifted into "family affairs", modulation is applied with semantic change.

In total, there are 50 modulations applied in dubbing translation while there are 23 modulations applied in subtitle translations.

### 3.3.6. Equivalence

Example 13)

ST	Sub. T	PT	DT	PT

Oops.	Pardon.	Equivalence	Ne yapayım?	Modulation
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Since there is no equivalent of “Oops” sound in Turkish, the meaning here tried to be reflected as “Sorry” in the subtitle translation. On the other hand, it is shifted into, “What am I supposed to do?” in dubbing translation with the modulation by changing the perspective.

Example 14)

ST	Sub. T	PT	DT	PT
That makes one of us.	Benimle bir etti.	Literal translation	Kendi düşün ağlamaz.	Equivalence

At the moment of parting ways with Grug, his wife hesitates. But that's what Grug's mother-in-law refuses and she wants to be counted in. In subtitle translation, the idiom is translated with literal translation, however, idioms has to be transferred into TL with the same affect, which leads to the equivalence in which it is transferred as, “You made your bed.”

Example 15)

ST	Sub. T	PT	DT	PT
Lunk head.	Salak kafa.	Literal translation	Mankafa.	Equivalence

Gran calls Grug lunk head. It is transferred as with the combination of lunk and head literally in the subtitle. However, in order to reflect the effect, it is transferred as “Mankafa” in dubbing translation, which is another term with the same effect in Turkish.

In total, there are 6 equivalence procedures applied in dubbing translation while 1 equivalence procedure is applied in subtitle translation.

### 3.3.7. Adaptation

Example 16)

ST	Sub. T	PT	DT	PT
Don't do that. He will cut you.	Yapma, keser seni.	Transposition	Sakın yapma, façanı bozar.	Adaptation

The Crood family starves to death and Gran wants to eat Guy. Guy also warns her not to attempt. Otherwise, the pet will cut it. There is a different structure in the transfer into subtitle translation because of syntax, which leads to the transposition. However, in the dubbing translation, it is translated as new transfer which have also humour hidden in the TL.

In total, there is only 1 adaptation applied in dubbing translation.

### 3.3.8. Economy

Example 17)

ST	Sub. T	PT	DT	PT
Crazy sticks. Let's go.	Çıldırılmış kadar çok dal.	Amplification	Sopalar! Gidelim.	Economy

While Guy tries to persuade the Crood's to go for Tomorrow, he says that there will be lots of sticks there. In dubbing translation, adjective of "crazy" is omitted. Therefore, economy procedure is detected. However, in the subtitling translation, there would be more signifiers in TL with the translation as "as much as like mad".

Example 18)

ST	Sub. T	PT	DT	PT
So, your dad, he is trying to kill me.	Baban beni öldürmeye çalışıyor!	Economy	Babana bak, beni öldürmeye çalışıyor!	Modulation

When Guy meets Eep's family, her family won't meet him well. As a result of his father's aggressive attitude, Guy utters this statement. In the subtitle translation, the repetition of "dad" and "he" is not reflected. On the other hand, in the dubbing translation, a perspective is changed into the shift as, "Look at your dad".

#### Example 19)

ST	Sub. T	PT	DT	PT
Because I will turn this family around so fast!	Öyle hızlı geri döneriz ki!	Economy	Öyle çabuk geri döneriz ki şaşar kalırsınız!	Amplification

Grug, who is in the stage of decision-making, expresses this statement. However, in subtitle translation, "Because" part is omitted while in dubbing, there are more signifiers as "You will become amazed!"

In total, 3 economy procedures are used in dubbing translation while 6 economy procedures are applied in subtitle translation.

### 3.3.9. Explication

#### Example 20)

ST	Sub. T	PT	DT	PT
Activate it!	Aktive et!	Calque	Çalıştır aleti!	Explication

Since there is a gap between languages, activation has no any equivalence in Turkish language though “aktive etmek” is commonly used, TDK doesn’t recognize this verb. This gap is tried to be filled with explicitation with the translation as, “Run this machine!”

Example 21)

ST	Sub. T	PT	DT	PT
Throgs, common cold.	Trog’lar bildiğiniz nezleden.	Explicitation	Fırt ailesi, soğuk algınlığı.	Equivalence + Explicitation

While common cold is translated as “sniffles”, the translator finds the need to fill the gap for “common”, which is transferred into the subtitle as “cold as you know it”. On the other hand, family names of Throg’s, The Gorts, The Horks, The Erfs are translated as Hirt ailesi, Hart ailesi, Hurt ailesi, Kirt ailesi respectively, which denotes to the equivalence of sounds. Also, explicitation method is used too since possessive ‘s is not used but explained in detail. Instead of, “Hart’lar, Hurt’lar, Kirt’lar,” it is preferred as, “Hart Family, Hurt Family, Kirt Family.”

In total, there are 3 explicitation methods used in dubbing and subtitling translation.

## CHAPTER 4: RESULTS AND DISCUSSION

### 4.1. Data on procedures applied in subtitle and dubbing translations

Examples for translation procedures are categorized in accordance with procedures including literal translation, calque, borrowing, modulation, equivalence, adaptation, amplification, economy, compensation, explicitation, generalization proposed by Vinay & Darbelnet. Their procedures are the key stones for analyzing the shifts in this study. Thence, Vinay & Darbelnet divides translation procedures as 13 headings, which are the very core of translational shifts. In this research, gain and loss are not analyzed since they are the result of the explicitation and economy process, which lead to 11 procedures used throughout the process. Random examples are chosen from both subtitle and dubbing translations of *The Croods* (2013) which are the products of Netflix and Vipsaş Stüdyoları respectively.

*The Croods* is a animated-comedy adventure film nominated in Oscar, streamed on Netflix from 2020 till now, and directed by Kirk DeMicco and Chris Sanders in 2013. The reason it was chosen for the analysis is that since the context of the movie is in the prehistoric ages and the Crood family uses their language and words according to the necessities of the age, it is expected to be more prone to the shifts. The language used by the characters has to keep a balance between old times and modern times, which will be leading to shifts in translations and procedures by Vinay & Darbelnet.

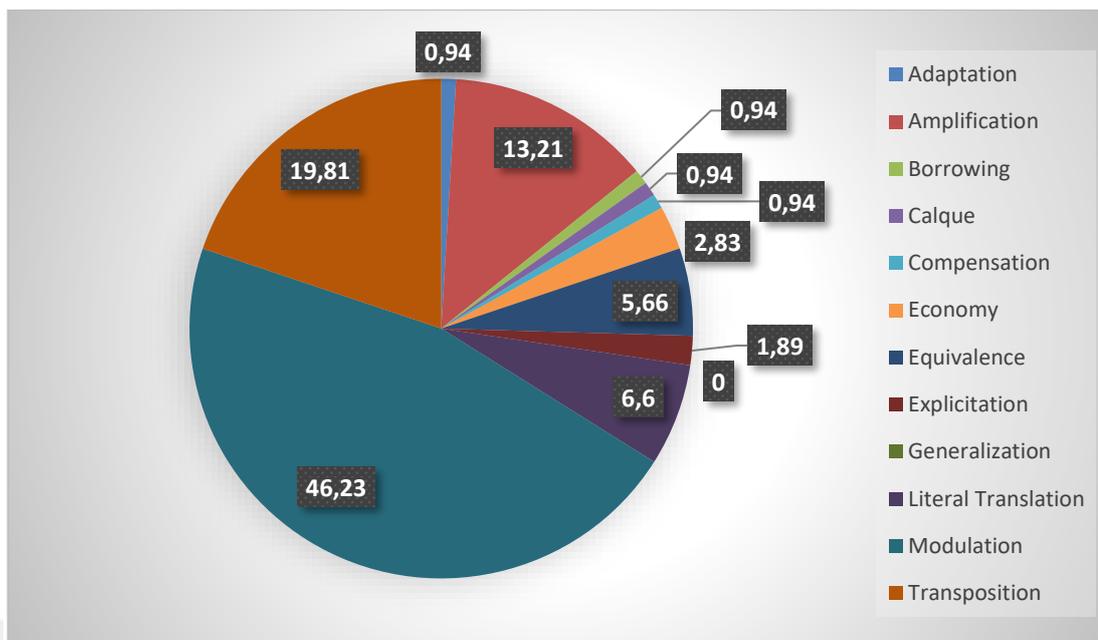
During the comparative study, linguistic comparisons are taken into account within the framework of Vinay and Darbelnet's procedures in light of Catford's translation shifts. Although the first theoretician to name the "translation shifts" was Catford (1965), the term was first analyzed by Vinay and Darbelnet's (1958) contrastive analysis to analyze shifts between the languages of French and English. In order to beat the odds in the process of translation, they put forward seven procedures as well as supplementary methods. Firstly, translation is divided into two categories as direct and oblique translation. While direct translation consists of calque, borrowing and literal translation oblique translation encompasses transposition, modulation, equivalence, and adaptation. Oblique translation procedures with supplementary methods are related to the shifts in this regard while direct translation procedures are not related to this.

In accordance with this purpose, all procedures applied are analyzed within the framework of subtitle and dubbing translation of *The Croods*. There are 203 procedures and 157 translation shifts found. When the direct translation categories including calque, literal translation and borrowing are eliminated from the total procedure number since not being related to small linguistic changes, number of TS is obtained. The number of procedures in total used by different sub-mode translators is demonstrated below:

*Table 5. Analysis of TS in translations of The Croods*

Type	TT (100 sentences)	Type	TT (100 sentences)
Calque	2	Economy	9
Literal Translation	43	Compensation	1
Transposition	45	Explicitation	3
Modulation	72	Generalization	0
Equivalence	7	Borrowing	1
Adaptation	1	Amplification	19
TRANSLATION PROCEDURES	203	TRANSLATION SHIFTS	157

The pie chart for the distribution of 106 data on procedures in total for dubbing translation according to Vinay & Darbelnet after 100 random sentences were analyzed is presented as below:

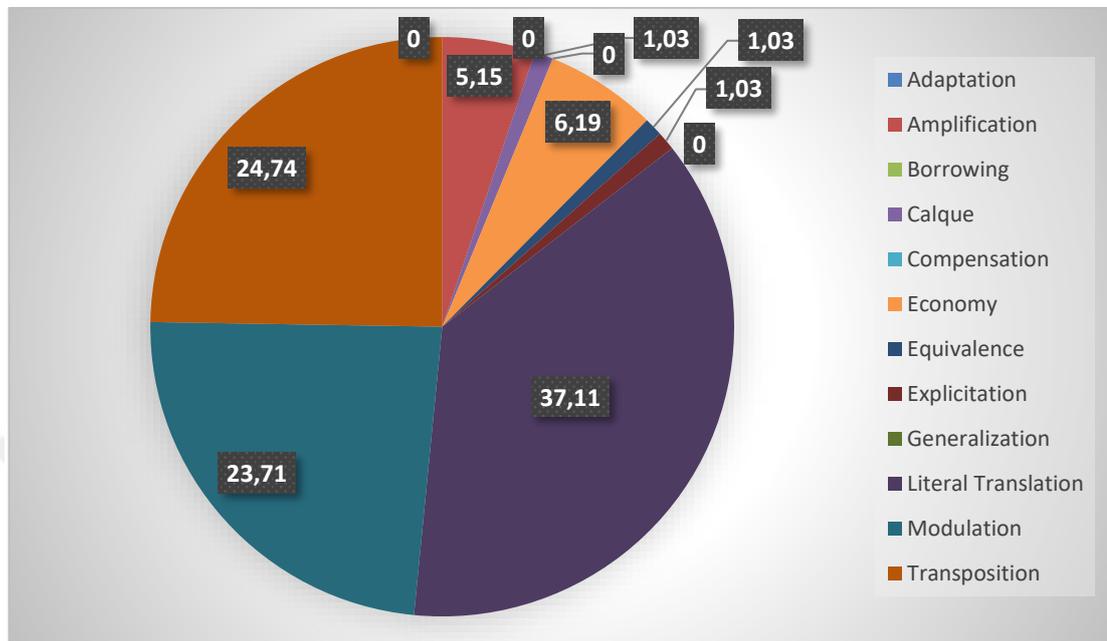


*Figure 4. Proportional distribution of procedures per dubbing*

When the numbers are examined within the framework of pie chart, research reveals that the majority of the dubbing translation forms modulation with 46.23%. Subsequently, the ranking is followed by transposition with 19.81%, amplification with 13.21%, explication with 6,6%, and equivalence with 5.66%. Calque, borrowing, adaptation procedure samples remained below 5% with the percentages of 0.94% while economy procedure widens the gap between the others resulting in 2.83%. Since there is no example for generalization and compensation, data represents no value.

In the dubbing translation, it is seen that modulation is the procedure mostly preferred by the translator. This procedure mainly arises from the need to convey an idea with a different point of view between ST and TT and it can be subdivided as abstract for concrete cause, effect par, whole part, another part reversal of terms negation of opposite active to passive (and vice versa) space for time rethinking of intervals and limits (in space and time) change of symbol (including fixed and new metaphors). Secondly, it is found that the transposition procedure divided as obligatory and free is used by the translator for structural changes without changing the sense of the message. Thirdly, amplification is seen in which the meanings are transferred with more words leading to syntactic expansion or in other words, a phenomenon called gains.

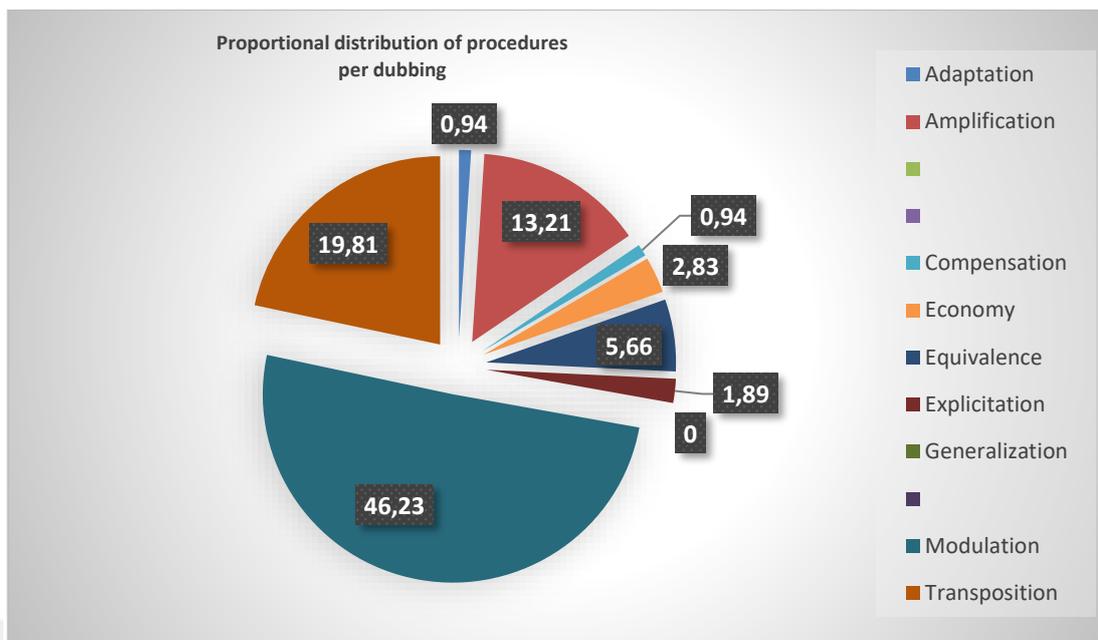
The pie chart for the distribution of 97 data on procedures in total for subtitling translation according to Vinay & Darbelnet after 100 sentences were analyzed is presented as below:



*Figure 5. Proportional distribution of procedures per subtitle*

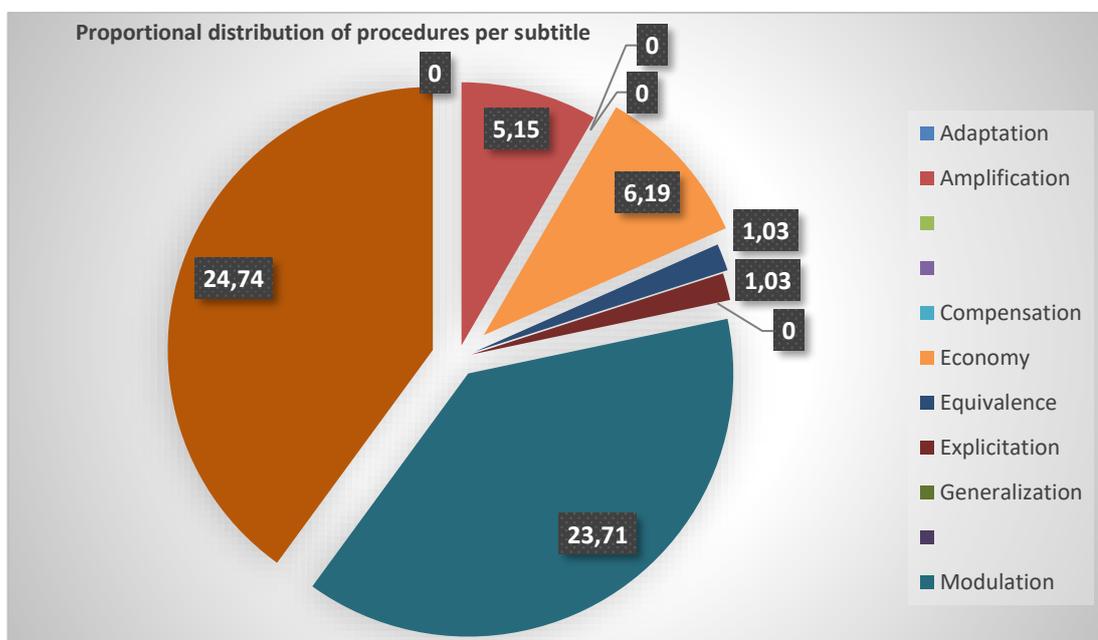
When numbers are examined within the framework of the pie chart, the majority of subtitle translation forms literal translation with 37.11%. Subsequently, the ranking is followed by transposition with 24.74%, modulation with 23.71%, economy with 6.19%, amplification with 5.15%. Calque, equivalence, explicitation procedures remained below 5% with a percentage of 1.03%. Since there is no example for borrowing, adaptation, compensation, generalization procedures; data represents no value.

In the subtitle translation, the most preferred procedure is found to be a literal translation in which the translator is supposed to have compliance with the linguistic structures of the TL. Secondly, transposition divided as free and obligatory is observed to be used by the translator for structural changes without changing the sense of the message. Thirdly, modulation procedure resulting from creating a different sense in order to convey the same idea is found to be applied.



*Figure 6. Proportional distribution of oblique translation methods per dubbing*

As seen in the pie chart, when direct translation methods including literal translation, borrowing and calque procedures are excluded from the analysis extracted, the remaining percentage of 91,52 demonstrates the procedures applied related to translation shifts during the dubbing translation. Therefore, translation shift in dubbing translation of the movie *The Croods* are found as 91,52.



*Figure 7. Proportional distribution of oblique translation methods per subtitle*

As seen in the pie chart, when direct translation methods including literal translation, borrowing and calque procedures are excluded from the analysis for

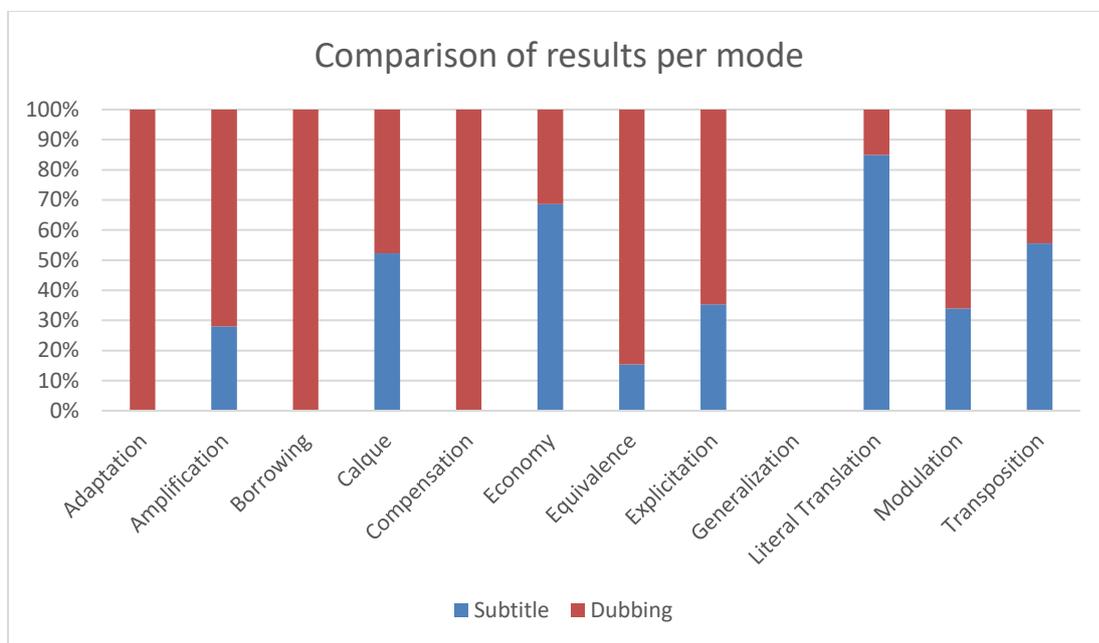
subtitle translation in this case, the remaining percentage of 61,85 demonstrates the procedures applied related to translation shifts during the dubbing translation. Therefore, translation shift in subtitle translation of the movie *The Croods* are found as 61,85. When the results extracted from both of the sub-modes for the percentage of translation shifts applied are compared, dubbing translation is more dominant in terms of TS with the percentage of 29,67 which makes subtitle translation is more equivalent while makes dubbing translation take its place more towards a target oriented point.

## **4.2 Discussion**

It is an indisputable fact that today, translations in the field of AVT of movies and series gain more popularity and consumption than translations of printed sources. The number of movies released by the Netflix market in Turkey, which is one of the platforms that have a large share in this contribution, is 4880 (1770 TV Shows and 3110 movies) according to data extracted from uNoGs (<https://unogs.com>, 2022 ), and within five years, Netflix has increased its catalog in the Turkish market sevenfold. In addition, it acquired the copyright of 217 Turkish titles and produced 9 Netflix original series. In light of these developments, while the popularity of translation has been increased under the influence of globalization by Netflix, this research tries to revive and analyze TS with the translation procedures of Vinay & Darbelnet, who have guided translators in written translations, within the framework of a different setting AVT. Until now, translation shifts have been studied within the scope of only written texts. However, the linguistic component of AVT texts can not be disregarded, which paves the way for this research.

In this research, Vinay and Darbelnet's translation procedures used as a medium to cope with the difficulties of translation are combined with AVT sub-modes and analyzed within the scope of it. According to the data extracted, it is seen that translation shift procedures are common in both AVT sub-modes with different categories being dominant in each one and when the old theory is applied into the molds of the new-infant area, the results can be yielded. The results are to demonstrate which category of AVT is being subjected most to the TS and by this means, which sub-mode is more equivalent according to data extracted from the comparison of the subtitle and dubbing translation of the movie *The Croods* (2013).

While the dominant procedures are modulation and transpositions in dubbing translation, the other dominant procedures are literal translation and transposition for subtitle translation of *The Croods* (2013). When all data are compared, the dominant translation procedure per sub-modes can be demonstrated as below:



*Figure 8. Comparison of results per modes*

Adaptation procedure or “extreme limit of translation” applied by translators with the aim of rendering a new circumstance equivalent to the cultural reference is found to be dominant in the dubbing sub-mode. There might be several reasons behind this. Firstly, in dubbing translation, all of the receivers or audience takes a passive position and do not have an access to the ST, which makes it hard to evaluate or compare translation according to the source language. In this case, applying adaptation procedure is a lot easier and safe since it doesn’t entail the awareness of the receiver and the translator can not be in the line of fire. Secondly, adaptation is a procedure common in the dubbing sub-mode since the impact of the rendering of the source text must help the receivers feel the TT as ST itself. This being the case, applying adaptation text in dubbing translation is safer and less risky while it is not the same for the subtitle translation in which the name of the translator could be found easily and criticized generally for so-called “wrong translations”.

Amplification procedure in which the meanings are reflected with more words because of lacking of syntactic equivalences in translation is found to be less dominant in subtitle translation. Within the scope of subtitle translation, the reading speed which

is the appropriate speed at which viewers read subtitles on the screen might affect it. Reading speed can be measured in two ways: the rate of characters per second (CPS) and words per minute (WPM). Though this reading speed rate changes from one client to another, Netflix's standards are 17 CPS for adult programs and 13 CPS for children's programs. Translators must obey the compulsory rule of reading speed which prevents to apply amplification if the duration is limited. In normal circumstances, a very short subtitle must be displayed at least 2 second and a full one-liner must be displayed at least 3 seconds while it is 6 seconds at most for full two-liner. Also, in most of the times, there might be a deduction from even the original ST because of CPS issue. For this reason, applying amplification is difficult in terms of CPS even if it is not impossible when the circumstances allow it. In dubbing translation, there is a similar limitation called lip-sync in which voice actors fit the TT with the mouth movements. During the translation process of dubbing texts, syllabus count is applied for this case. However, translators could specify meaning with more words despite the lip-sync and syllabus count for the sake of translation since voice actors can change their rate at some points to keep it balanced.

Borrowing procedure, direct transfer from ST to TT, is found to be more dominant in dubbing translation. Although it is more common to find examples of borrowing procedure in subtitle translation because some of the vocabularies are transferred from SC to TC, data doesn't support this hypothesis. When it is presented with the source text, the audience can make a connection easily with the words, which paved the way for rule as, "Foreign words that are accepted as specific terminology from a particular field may be used (e.g. music, dance, science) such as "allegro", "andante", "cuprum", "deseptyl" and so on" per Netflix guideline (2021). However, curiously enough, there is no example found in the subtitle analysis of the movie. The reason behind this might be the era of the movie, which is the stone age and not any terminology related to music, dance and science are used. This is the same for the dubbing too. The only borrowing found in the dubbing is not from specific terminologies but from the sounds of SC transferred to TC as "Ta-da" for surprise exclamation.

Calque procedure in which elements are translated with the same structure is observed to be nearly same odd for both of the sub-modes. Though in the dubbing translation, calque is applied with the translation of syntax for the word "lifterator" to

“çıkansör” in TL, in the subtitle translation, calque is applied with the phonological calque for the word “activate” transferred to TL as “aktive etmek”.

Compensation procedure applied when loss of meaning to fill the gap is found to be dominant in the dubbing translation. Though limited data is found in compensation strategy, it is common for both of the sub-modes to compensate for the gap between SL and TL. In the analysis, for the same example of “lifterator”, compensation is preferred in order to fill the gap in which there is no equivalence of the word in TL. That’s why since the tool invented resembles teeter-tooter, it is compensated as “tahtirevalli” in TL. Within the scope of dubbing translation, there is no example found for collecting data. However, it can be applied both of the sub-modes. Limited data might be accounted for preferences of translators.

Economy procedure or in other words reduction is resorted in both of the sub-modes with the subtitle dominant one. Reductions in the subtitle sub-mode can be explained under the title of truncation and line divisions. In the subtitle, for the sake of CPS, condensing the message or interpreting the story is called truncation, which paves the way for economy procedure and also applying true sense of word for the whole file is nearly impossible because of the standardizations. In such cases, the subtitle translator has to choose what is the most important to convey and transfer to the viewer. For the sake of CPS, names or phrases repeated more than once can be truncated generally or the message can be condensed. That’s why the translators are supposed to fit the message and expressions in the intended language with truncation and it can be generalized as economy procedure for Vinay & Darbelnet procedures. In dubbing translation, the economy procedure is prone to be applied too because of lip-syncing and syllabus count. However, the repetitions are not to be deducted since there would be a gap between the scene and voice and deductions must be discreet or it has to be compensated if there would be any gap.

Equivalence procedure applicable for both of the sub-modes is found to be most dominant in dubbing translation. Though the translation procedure is the same for the translation of idioms, and proverbs in both of the sub-mode; onomatopoeic words and sounds are the elements that put dubbing translation in the dominant position since in the subtitle translation, the interjections such as “Ah, Eh, Peh, Pişt, Oh, Of, Hı, He, Ee and etc.” are omitted in most of the times since audience would understand them without reading too.

Explicitation method applied to make the implicit meaning more clear is found dominant in the dubbing sub-mode. Though there are limited data to compare it, when considered in the animated movies, it is expected to come across since it is vital making the implicit message or word more clear for the children, however, since subtitle appeals to the young and old alike, the need for the explication would not be much as the dubbing translation. Also, in this research, although amplification and explication are expected to result in more words, the separation is made by the purpose of the need for making the meaning explicit.

Generalization method where a subordinate word is transferred into a superordinate in the target language can be applicable for both of the sub-modes although there is no data supporting it to be extracted from the analysis.

Literal translation or “word for word” translation complying with the linguistic structures of TL is found the most dominant in subtitle sub-mode by landslide. This might be arising from the fact that subtitle translations are prone to be compared with the source text and sound, which makes it hard for translators to take risks and that most successful subtitle translator is thought to be an invisible one. On the other hand, there are literal translation procedures found in dubbing translation too. However, it is obvious that the difference between them is very clear and the TL has to make an original impact on the viewer or audience, which makes it easy to apply more free translation in terms of Skopos.

The fact that transposition is the common dominant procedure in both AVT modes demonstrates the impacts of lip-sync on dubbing; CPS and line divisions on the TL. In dubbing translation, syllabus counting is an important technique to apply for the voice actors to reflect the same idea within the given time with the same amount of syllabus. So, changing structure to put target text into the molds of the same syllabus count might lead to transposition in the dubbing translation text. On the other hand, reading speed is an essential factor for transposition. At some points, even only a word is the key to fitting in the RSE. The other factor for subtitle translation is line division or line breaks. Generally, two-liner boxes are preferred to increase CPS in subtitle translation and when this is the case, the target language must be neat for the receiver. Most preferable strategy for this 2:3 rule, which means that the up line must be shorter than the down line for readability. To fit the translation into this rule is also one of the reasons for transposition too. When confronted with these limitations, changing the

structure according to context or applying transposition is beneficial for both semantic understanding and limitations.

The fact that modulation is common in dubbing translation might be related to preserving the effect for receivers, or mostly for children. In dubbing, the humor element must be well preserved and highlighted to make the audience interested in the animated series in the target language with the sound element. For this purpose, the point of view has to be taken into account and reshaped within the framework of TL, which paves the way for the modulation procedure. On the other hand, subtitle translation has to preserve the humor element for viewers but at the same time, they have a reach to the SL, which makes it easier and safe to choose literal translation procedure in this case.

Regarding the variety of procedures, dubbing is the most prominent one since it entails the use of different procedures but in terms of equivalence, it is irrefutable that subtitle translation is the AVT mode in which fewer procedures applied and more equivalent in this case.

This research only examines translation shifts in the abovementioned animation movie as Crood's regarding Vinay & Darbelnet's theories. It is also limited with the translations from professional-subtitlers and dubbing translators as well as reading speed limit and lip sync in AVT sub-modes subtitling and dubbing. Subtitles are only shown for a short time and it is vital for viewers to read subtitles during given time. In this regard, reading speed is the appropriate speed at which viewers read subtitles on the screen. And it can be measured in two ways: the rate of characters per second (CPS) and words per minute (WPM). Though this reading speed rate changes from one client to another, Netflix's standards are 17 CPS for adult programs and 13 CPS for children's programs. Translators must obey the compulsory rule of reading speed, which might affect the translation when analyzed in the framework of category shifts. The limitation in AVT sub-mode dubbing is inevitable lip-sync and syllabus counting since it is vital for voice actors to fit the target text into the mouth movements and for this purpose, translators playing with target text could go beyond translation and be rewriters, which might affect the translation shifts in this regard.

## CONCLUSION

The Croods is an animated-comedy adventure film nominated for an Oscar, streamed on Netflix from 2020 till now, and directed by Kirk DeMicco and Chris Sanders in 2013 and the setting of the movie is in the prehistoric ages and the Crood family uses their language and words according to the necessities of the age, which is why it is expected to be more prone to the shifts which are the integral part of the translation, widely seen but not researched in AVT modes. In this research, TS are attempted to be revived and analyzed with the translation procedures of Vinay & Darbelnet within the framework of a different setting AVT. Though until now, translation shifts have been studied within the scope of only written texts, the linguistic component of AVT texts and even the animated movies can not be disregarded since they play a crucial role in shaping the identities of the children in a passive way. For the very reason, with this research, shifts in the AVT mode are researched, the limitations in sub-modes of AVT are discussed.

During the comparative study, linguistic comparisons are taken into account within the framework of Vinay and Darbelnet's procedures in light of Catford's translation shifts. Although the first theoretician to name the "translation shifts" was Catford (1965), the term was first analyzed by Vinay and Darbelnet's (1958) contrastive analysis to analyze shifts between the languages of French and English. In order to beat the odds in the process of translation, they put forward seven procedures as well as supplementary methods. Firstly, translation is divided into two categories as direct and oblique translation. While direct translation consists of calque, borrowing and literal translation oblique translation encompasses transposition, modulation, equivalence, and adaptation. Oblique translation procedures with supplementary methods are related to the shifts in this regard while direct translation procedures are not related to the translation shifts.

As a result of the analysis, the most commonly used type of procedure is found to be modulation for dubbing. For subtitling, most dominant procedure is the literal translation. When examined within the framework of equivalence, literal translation is a procedure being close to direct translation, which makes it more equivalent for subtitle translation. In this regard, within the parameters of chapter 1, audiovisual translation sub-modes dubbing and subtitling translations are described. Subtitling is

categorized within the limit of linguistic and technical parameters. In chapter 2, translation shifts and procedures of Vinay & Darbetnet (1995) and Catford (1965) are explained and analyzed within the limits of AVT's main modes, subtitling and dubbing. The relationship between Netflix and postmodernism is analyzed in accordance with globalization. In chapter 3, contextual information is given about *The Croods* (2013) and data are specified according to the translation shift procedures. In chapter 4, the results are discussed and compared on pie charts in order to obtain percentage of TS in the AVT modes and impacts of limitations seen in dubbing and subtitling translations are discussed around the topic. In the conclusion part, research questions are to be answered and suggestions will be made for the further studies.

Being an infant and ever-developing field, audiovisual translation is still in need to be studied. When the present studies are examined, it was seen that the field lacks studies about the shifts occurring in different modes of AVT. Trying to fill this gap, the thesis initially asks a general question:

1) What type of shifts occurs in audiovisual materials?

There are 9 translation procedures applied in dubbing translation and 8 translation procedures in the subtitling translation. For dubbing, there are not any examples found in the procedures of compensation and generalization while for subtitling, these procedures are borrowing, generalization, adaptation and compensation.

Among all these shifts that were found to occur in AVT, this thesis pays particular importance to the ones that are encountered the most in AVT. That is an essential data to discuss the possible reasons behind these shifts.

2) What type of shifts dominantly occurs in audiovisual materials? What could be the driving force behind these shifts?

Data reveals that the majority of the dubbing translation forms modulation with 46.23%. Subsequently, the ranking is followed by transposition with 19.81%, amplification with 13.21%, explicitation with 6,6%, and equivalence with 5.66%. Calque, borrowing, adaptation procedure samples remained below 5% with the percentages of 0.94% while economy procedure widens the gap between the others resulting in 2.83% and no example is found for generalization and compensation. For the subtitle translation, the majority of subtitle translation forms literal translation with

37.11%. Subsequently, the ranking is followed by transposition with 24.74%, modulation with 23.71%, economy with 6.19%, amplification with 5.15%. Calque, equivalence, explicitation procedures remained below 5% with a percentage of 1.03%. There are no examples for borrowing, adaptation, compensation, generalization procedures to be found.

While the dominant procedures are modulation and transposition in dubbing with 46,23% and 21,19%, the others are literal translation and transposition for subtitle translation with 37,11% and 24,74% respectively. The driving force behind this might be related to the limitations and nature of the different sub-modes which will be explained in detail in RQ 5.

Another issue that the thesis focuses on is whether the aforementioned shift procedures show similarities or differences in the main two modes of AVT, subtitled and dubbed versions of the same audiovisual product.

3) Do shifts in audiovisual materials change between sub-modes as subtitling and dubbing?

Due to the fact that effect is important element in TL, modulation is the most dominant procedure in dubbing translation. However, since subtitle translation entails SL in the audiovisual material, literal translation is the procedure found to be the most dominant one instead of the modulation.

On the other hand, orientation of the product towards source or target can also be analyzed considering that shifts mainly occur where an equivalence cannot be carried out. In this respect, the thesis seeks an answer if the orientation changes depending on the mode of AVT.

4) Which sub-mode of audiovisual translation reflects more equivalent translation in terms of translation shifts?

Subtitle translation is the most equivalent one with 37,11% of literal translation and it is observed that fewer procedures are applied in subtitling translation with 8 procedures applied. When direct translation methods including literal translation, borrowing and calque procedures are excluded from the analysis extracted, the remaining percentage of 91,52 demonstrates the procedures applied related to translation shifts during the dubbing translation. When direct translation methods including literal translation, borrowing and calque procedures are excluded from the

analysis for subtitle translation in this case, the remaining percentage of 61,85 demonstrates the procedures applied related to translation shifts or procedures under the title of oblique translation during the process. Therefore, translation shift in dubbing translation of the movie *The Croods* are found as 61,85. When the results extracted from both of the sub-modes for the percentage of translation shifts applied are compared, dubbing translation is more dominant in terms of TS with the percentage of 29,67 which makes subtitle translation is more equivalent while makes dubbing translation take its place more towards a target oriented point.

However, there are different constraints in different modes, but it is not analyzed in detail whether these constraints lead to translational shifts. In this context, another question to be answered is:

5) Do the standards of subtitling and dubbing affect translation shifts?

Dominance of procedures on different submodes might be related to the limitations which are line breaks, reading speeds, character counts for subtitle; lip-sync, syllabus count for dubbing. Line breaks or in other words line divisions is the division of the subtitles when applied as two-liner in the subtitle boxes. For the sake of readability by the receivers, the translators are supposed to make a neat layout of the subtitle as well as fitting the message in two lines. Reading speed which is the appropriate speed at which viewers read subtitles on the screen might result in transposition procedure too since it is specified as 13 CPS by Netflix as a compulsory rule. Character counts which are limited to 42 characters per a line is a compulsory rule for translators too. These limitations determined by Netflix for subtitle translation can result in transposition procedure for the translators. On the other hand, to illustrate the limitations on dubbing, lip-sync is another factor that is vital for voice actors to fit the TT into the mouth movements and during this process, syllabus count is applied.

Also, the nature of the sub-modes is determining factor for the translation procedure. Subtitle translations are prone to be compared with the source text and sound, which makes it hard for translators to take risks and that most successful subtitle translator is thought to be an invisible one and since the name of the translator could be found easily at the end credits, they are vulnerable to be criticized generally for so-called “wrong translations” in which the procedures are applied. Dubbing translations are prone to be free with puns, wordplays, humour elements, which helps translators

to change their point of view semantically during the translation procedure easily and to cap it all, the audience takes in a passive position by not comparing the SL and TL at the same time as in the subtitle. That being the case, it is riskless and safe to apply modulation procedure in the dubbing translation.

This study has dealt with the translation procedures by Vinay & Darbelnet and translation shifts jointly in order to revive the old theory in the light of an infant AVT area and it has attempted to shed light on the globalization process of Netflix on dubbing and subtitling for the sake of the process.

#### Suggestions for Further Studies

Besides the movie of *The Crood* (2013), the new adaptation of movie into the series could also be analyzed as well as impacts of the different mediums for translation procedures. Rather than analysing linguistically, further studies may focus on the dubbing and subtitle translation interdisciplinarily.

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## TURNITIN REPORT

### ORJİNALLIK RAPORU

% <b>7</b>	% <b>7</b>	% <b>3</b>	% <b>4</b>
BENZERLİK ENDEKSİ	İNTERNET KAYNAKLARI	YAYINLAR	ÖĞRENCİ ÖDEVLERİ

### BİRİNCİL KAYNAKLAR

<b>1</b>	Submitted to Higher Education Commission Pakistan Öğrenci Ödevi	% <b>1</b>
<b>2</b>	docplayer.net İnternet Kaynağı	% <b>1</b>
<b>3</b>	core.ac.uk İnternet Kaynağı	<% <b>1</b>
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<b>5</b>	www.yumpu.com İnternet Kaynağı	<% <b>1</b>
<b>6</b>	acikbilim.yok.gov.tr İnternet Kaynağı	<% <b>1</b>
<b>7</b>	tesi.cab.unipd.it İnternet Kaynağı	<% <b>1</b>
<b>8</b>	epdf.pub İnternet Kaynağı	<% <b>1</b>

9	<a href="http://usir.salford.ac.uk">usir.salford.ac.uk</a> İnternet Kaynağı	<% 1
10	<a href="http://1library.net">1library.net</a> İnternet Kaynağı	<% 1
11	Submitted to Presentation Academy High School Öğrenci Ödevi	<% 1
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23	studentsrepo.um.edu.my İnternet Kaynağı	<% 1
24	Submitted to Universidad de las Islas Baleares Öğrenci Ödevi	<% 1
25	Negin Ilkhanipour. "Translation bootstrapping: a process-oriented shift analysis", Perspectives, 2012 Yayın	<% 1
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33	Submitted to University of Modena and Reggio Emilia Öğrenci Ödevi	<% 1
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39	Zhang Meifang, Pan Li. "Introducing a Chinese Perspective on Translation Shifts", The Translator, 2009 Yayın	<% 1
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53 translationjournal.net  
İnternet Kaynağı

<% 1

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Eşleşmeleri çıkar

Kapat

Bibliyografyayı Çıkart

üzerinde

## RESUME

**Full Name:** İbrahim Övünç Uygur

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<b>Undergraduate Degree</b>	English Translation And Interpretation	Hacettepe University	2014 – 2018
<b>Master Degree</b>	Translation and Interpretation	Atılım University	2019-2022

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Foreign Languages: English, Italian

Publications:

Date: 06.06.2022

